

BLACK PATTI



CHAPTER FIVE
"Number 7 Wheaton Street"
(see page 8)



THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION

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record research

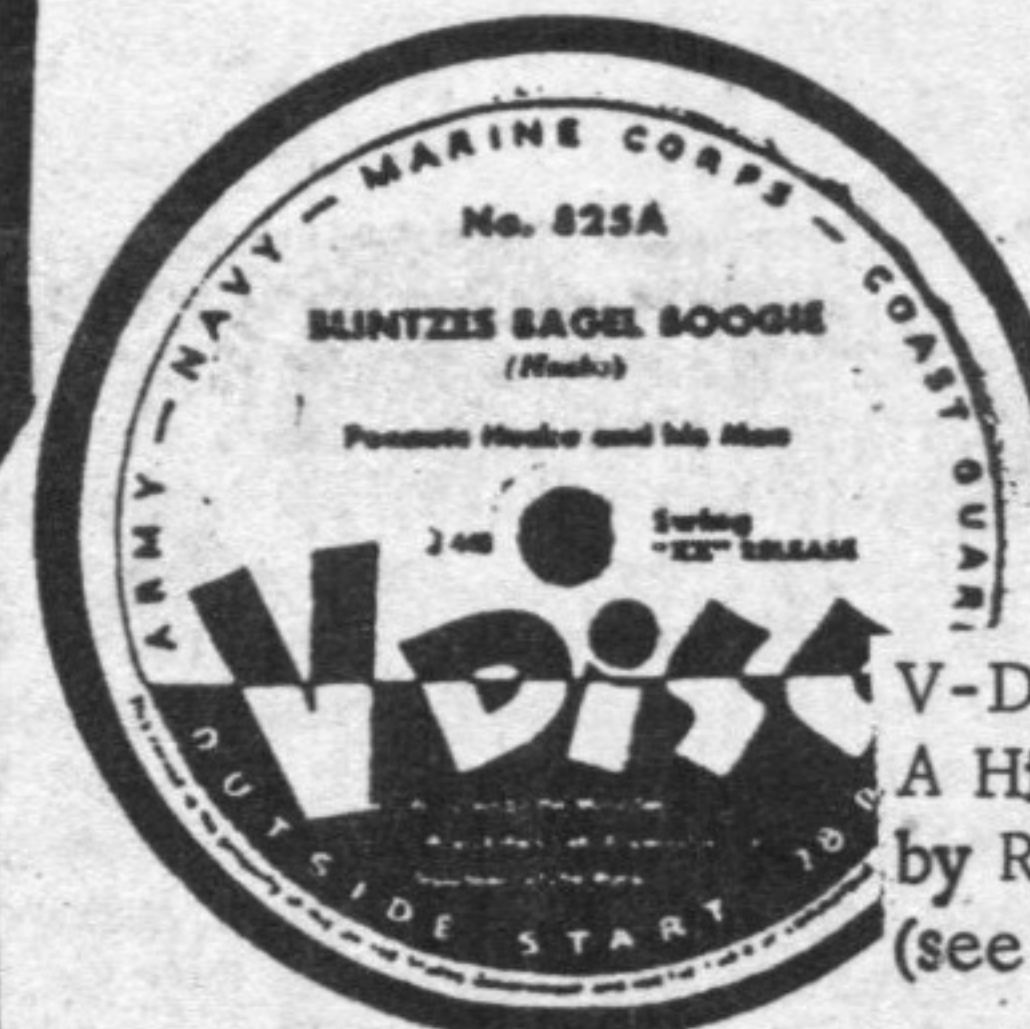
RAGGING the CLASSICS by JOHN SAM LEWIS

A WHISPER FROM THE PAST!
***** JOSEPH JOACHIM
Was he the first violinist to ever
record? !!! (see page 10)



**** One of the rarest records,
the classical equivalent
of a Jelly Roll Morton Gennett! ****

**** FOUR WORD REVIEWS!!



V-DISCS
A History and Discog.
by Richard S. Sears
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In The Beginning! PART TWO
CAPITOL *** Research (1942 - 1949)
by BILL BENNETT (see page 11)



DIGGIN' THE GROOVES (see page 24) BOB DAVENPORT



Imported Recording Vocal
SI PETITE
(Claret)
LUCIENNE BOYER
with Orchestra
L 172
(L 3838)

Exploratory Discographical Research
based on Jack Raymond's numerical
(see page 9 PART TWO)

In defense of
Brian Rust's
"THE AMERICAN
RECORD LABEL
BOOK" (see p. 2)

Bill Fraser
compiler
**THE
AMERICAN
DANCE BAND
DISCOGRAPHY**
corrections
and (see page 23)
additions

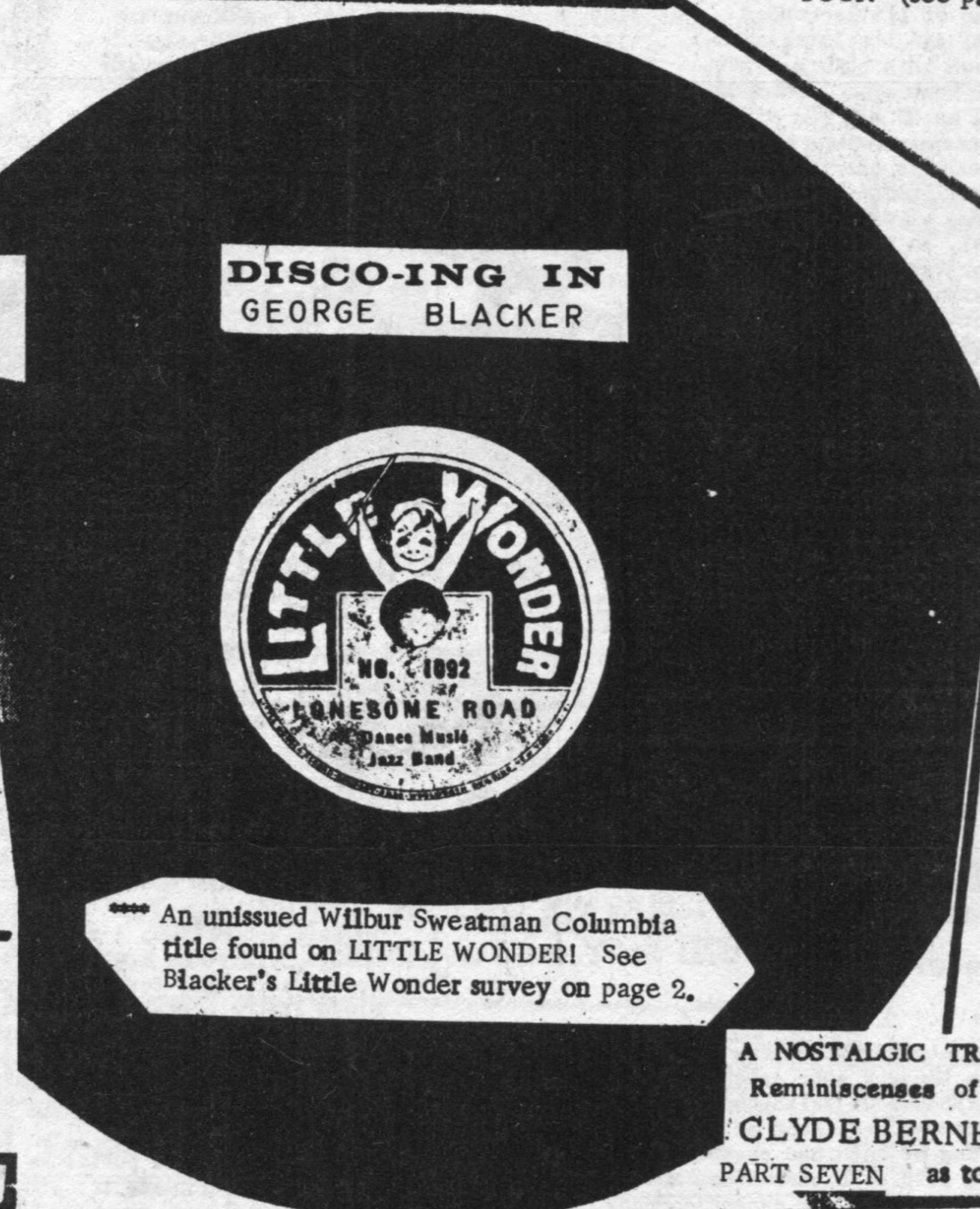
VOLUME 2
ARTHUR LANGE TO
BOB ZURKE

BRIAN RUST

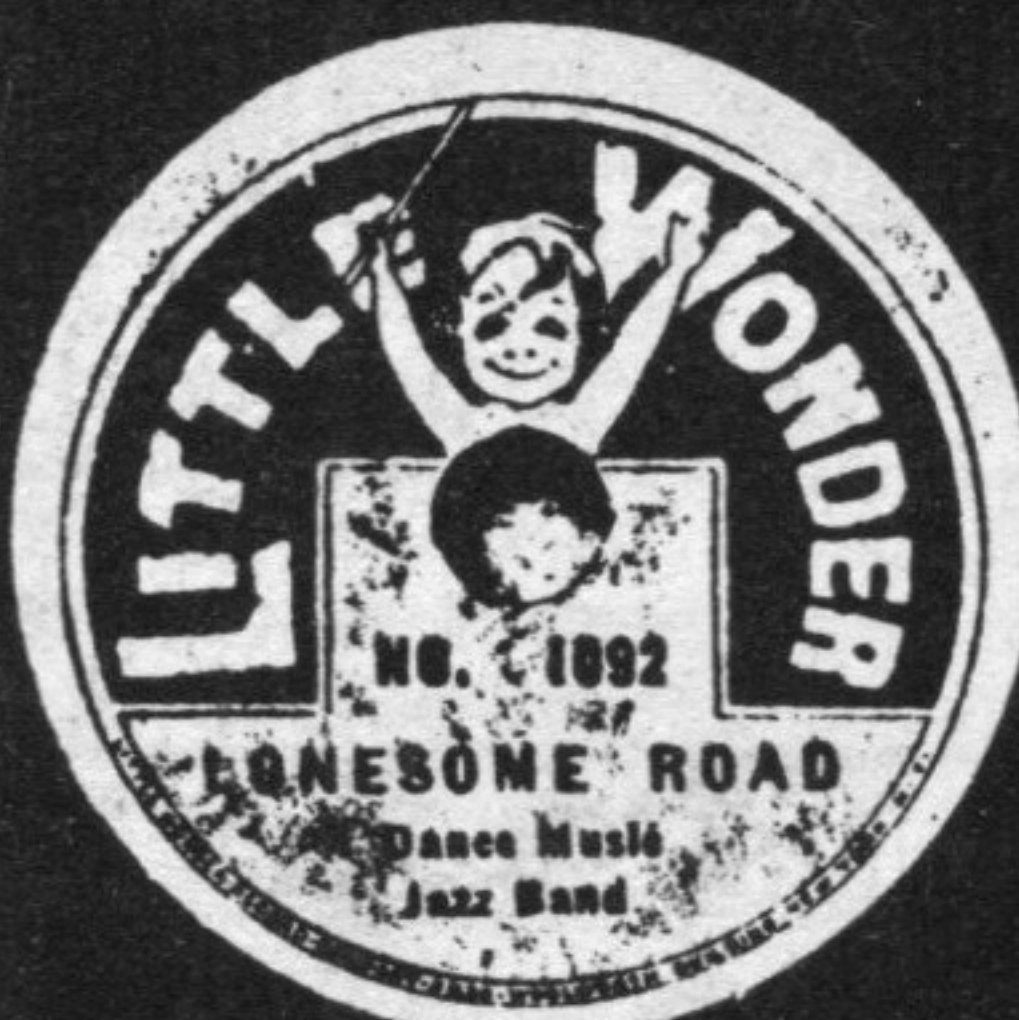


CAPITOL RECORDS
The Outstanding Western Music
Juke Box Nickle Nabber

TEX RITTER
CAPITOL DISCOGRAPHY
1953-1961
Part 2, Fourth section
Sept 10, 1959 to Feb 2, 1961
by D. Toborg
(see page 11)



DISCO-ING IN
GEORGE BLACKER



**** An unissued Wilbur Sweatman Columbia
title found on LITTLE WONDER! See
Blacker's Little Wonder survey on page 2.



A NOSTALGIC TRIBUTE TO MUSICAL AMERICANA
Reminiscences of Musical Artist
CLYDE BERNHARDT
PART SEVEN as told to DAVID GRIFFITHS (see page 12)

PART SIX
the H³ chrono-matrix file!
Harold H. Hartel (see page 4)

LITTLE WONDER survey, the discovery of Sweatman's "Lonesome Road" on LW, -and is "Lucille" on LW by Sweatman? Also what about the Harper-Columbia children Bubble Book Records?

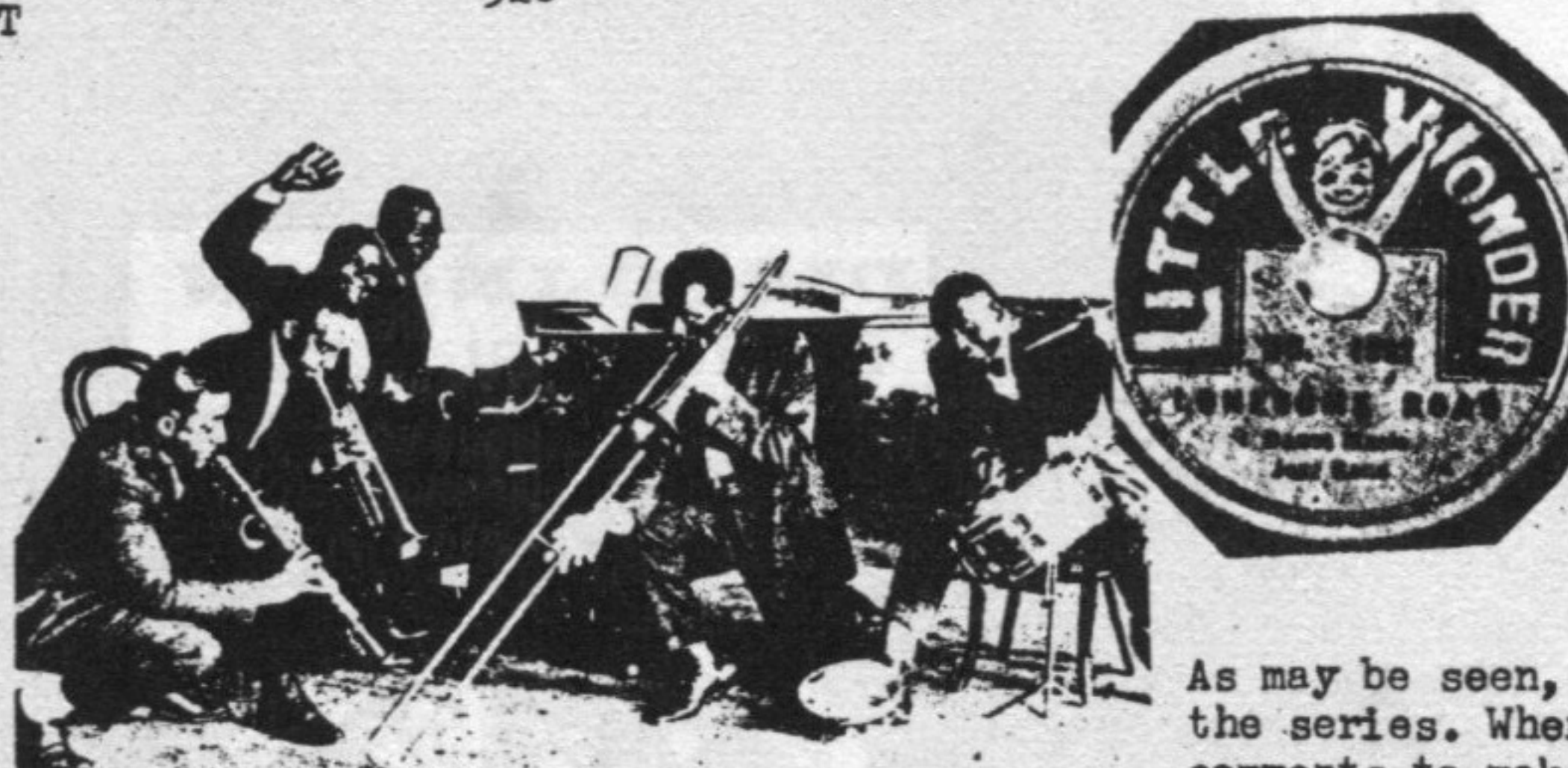
DISCO-ING IN GEORGE BLACKER

Earlier in the spring, I obtained by barter a copy of Little Wonder record no. 1092-2: "Lonesome Road" - Dance Music - Jazz Band. That credit suggested to me that the band might well be Wilbur Sweatman's, and indeed, my hypothesis was confirmed as soon as I listened to it. Only after I got the record home did I find I'd added one title to the roster of Sweatman's Little Wonders. An additional element of interest is that the ten-inch Columbia master of that title was not issued. More than a year ago, Tim Brooks wrote a history of Little Wonder which appeared in the "New Amberola Graphic", and in conclusion, suggested that someone try to compile a catalog listing. Nobody seems to have taken up that challenge so far; such being the case, it looks as if I'll have to step into the breach. I have begun a listing, but doubt whether it's complete enough to publish yet. There are cartloads of gaps, especially in the higher numbers. In some cases, I'm sure the gaps represent unissued sides; the LW catalog number was actually the master number of the record, as is proven by the fact that it is almost always accompanied by a take number. I have added something to my compilation which Tim omitted to mention: the 5 1/2-inch Harper-Columbia("Book that Sings")children's records, whose numbers are so obviously part of the LW series. These records were issued in groups of three in a series of "Bubble Books" published by Harper and Bros. of New York, apparently beginning in 1917. The books, whether with or without records, are collectibles, and not to discographers alone; the illustrations by Rhoda Chase make them desirable for collectors of printed material. The basic format of the books seems to be that a little boy has been given a magic bubble pipe whose virtue is that every time he makes a wish and blows a bubble, the wish is answered, and in most cases, the person or animal thus conjured up sings a song. The text, written by Ralph Mayhew & Burges Johnson(didn't misspell the 1st name, by the way, is all in verse, and uses a much greater vocabulary than the modern youngster encounters in "Dick and Jane". I have a listing of the titles of twelve of the books in the series, all of which contain the Harper-Columbia records. I have seen a hint at a thirteenth, and know definitely that a few were published with 7-inch records made by Victor. I have never seen a Victor "Bubble Book", and am still awaiting further data on the alleged thirteenth book. I know, too, that Columbia recorded a few of the "Bubble Book" records electrically(I have one of these), and am told that in one instance they made some of the records with a miniature "Clarion" label; Whether these electrical discs were re-makes of earlier acoustic titles or new recordings for new and different "Bubble Books", I can't say, although I suspect the former is the case.

A very recent discovery of mine has cast doubt on the accuracy of the attribution to Wilbur Sweatman of Little Wonder 1169: "Lucille". I obtained a copy of it, and the label credit reads "Jazzarimba Orchestra". I'd known this before I got the record, but didn't attach much significance to it, beyond wonderin why it didn't read "Jazz Band", as do all the other Sweatmans. When I played it, I knew instantly that this was NOT the Sweatman band at all; there was no audible clarinet, and I KNOW Sweatman never used a marimba(or xylophone-it's hard to distinguish them on acoustic recordings anyway). My copy has take number 4 stamped under the label, so there is still a possibility that other(presumably lower)take numbers might indeed be by Sweatman. Conceivably, Sweatman recorded three takes of "Lucille", one at least of which was issued. It is not impossible that Harry Waterman, displeased for some reason with the Sweatman performance(s), decreed a remake by another band. Such being the case, the remake could have been issued under the same catalog/matrix number with an altered artist's credit. I say this is conceivable, but I may as well add that I consider it unlikely. Those records were made on the cheap - necessarily, in view of their price-so I doubt whether remake sessions were deemed necessary very often, if at all. I appeal to all owners of LW 1169 to check your take numbers, audition the record if you have takes other than 4, and let me know what you hear. I've added one title to the Sweatman roster of Little Wonders, and it looks now as if I may have to subtract one from it. At least, the total will remain the same.

I have been helped greatly by several collectors in the compilation of my Little Wonder catalog listing, but as I said before, I'd like to add more titles before I publish. If any of you have holdings of LW's, I'd appreciate any data you can supply. I append hereunder a list of the numbers on which I have data; it is correct as of the date I wrote this column (August 3, 1981). If this is not published for an appreciable time, it might be better, if you want to help, simply to send me a list of the catalog numbers of your records; I can then determine which I lack. In any event, these are the records traced to the above-cited date:

1	141	327	497	660	946	1204
2	149	329	498	663	949	1206
3	152	330	501	664	952	1207
4	153	333 thru 338	502	669	953	1210
8	157	340	504	670	954	1212
9	159 thru 162	341	506	672	957	1214
11 thru 17	164 thru 168	347 thru 350	507	675	958	1216
20	170	352	510	676	969	1218
21	172 thru 176	353	513	678	970	1229
22	180	354	514	679	973	1238
23	181	356	515	684	988	
25	182	357	517 thru 520	688	990	1247
26	184	358	523	690	1001	1251
28 thru 34	185	360	524	692	1009	1252
36	186	361	527	697	1012	1258
37	189 thru 192	363	531 thru 534	698	1013	1260
38	194 thru 198	364	545	701 thru 704	1014	1263
40	200	366 thru 369	547	707	1020	1265
41	201	372	552	708	1024	1266
43	203	374	553	709	1025	1273
46	205	375	555	715	1028	1275
49	207	378	557	718	1029	1275
53	208	381	559 thru 565	721 thru 724	1042	1278
56	212	383 thru 388	569	727	1043	1281
58	213	393	571	729 thru 732	1045	1285 thru 1288
60	217	395 thru 398	575	736 thru 738	1050	
61	220	403 thru 406	576	740	1052	1291
62	222	409	578	760	1055	1296
64 thru 67	223	410	579	764	1062	1302
75	224	411	583	767	1063	1307
76	226	416	588	777	1064	1315
77	227	419	599	788	1067	1318
79	233 thru 241	421	607	796	1073	1330
80	243	422	609	799	1081 thru 1087	1333
83 thru 87	245	423	611	806	1091 thru 1094	1334
90	246	433	613	817	1096	1338
91	249	435	616	818	1103	1343
93	254 thru 260	436	621	820	1105	1347
98	263	440	634	823	1108	1349
99	264	441	635	824	1117	1362
100	265	442	636	831	1118	1364
104 thru 110	267 thru 270	444	639	839	1122	1386
127	275	446	640	841	1127	1395
128	277	456	642	844	1132	1413
129	279	458 thru 462	643	845	1133	1415
131	284	469	644	848	1134	1438
132	287 thru 293	470	646	850	1136	1440
133	296	472	649	855	1137	1443
135	297	473	651	857	1138	1455
136	304 thru 308	484 thru 488	655	867	1150 thru 1154	1475
137	310 thru 323	494	656	869 thru 871	1159	1501
139	326	495	658	873	1161	1554
				886	1163	1569
				890	1166	1570
				896	1168	1631
				912	1169	1635
				913	1173	1636
				916	1176	1669
				919	1181	1695
				926	1183	1700
				928	1186	1742
				931	1192 thru 1195	1754
				933	1203	W1792(electrical)



Wilbur C. Sweatman's Original Jazz Band
(1918 Victor monthly supplement)

Dance Records

As may be seen, the listing is weakest in the upper range of the series. When I publish the catalog listing, I shall have comments to make on certain issues. The only thing I want to say now is that I wish someone would resolve the question of the catalog number of LW 1223 or 1233, one of which is "Hello Hello" by Sweatman. Rust lists both as possible numbers, and obviously it can't be both. Does anyone know definitely which is correct?

correspondence to GEORGE BLACKER
345 1/2 So. Main St., Cheshire Conn. 06410

In defense of Brian Rust's "THE AMERICAN RECORD LABEL BOOK"

MOVIE/ENTERTAINMENT BOOK CLUB

15 OAKLAND AVENUE • HARRISON, N.Y. 10528 • (914) 835-0900

Editor:

In his review of *The American Record Label Book*, George Blacker writes "that a major shakeup took place at Arlington House a year or so ago in which a number of people got sacked..." I was the founder of Arlington House in 1964 and the Nostalgia Book Club in 1968, and served as president of both until summer 1978. Marvin Nagourney helped in the founding of both and served as executive vice president of both until the summer of 1978. At that time, Marvin and I had a policy disagreement with the new management of our parent company, resigned, and took over the management of the Movie/Entertainment Book Club. We were not "sacked".

As to the review itself, I believe it misses the point. Brian Rust's book is the first of its kind, the first to do a general survey of American record labels. As such, it provides an enormous amount of information about all the major labels and nearly all of the minor labels. As with any pioneering work, it is bound to have mistakes and omissions. A good review will point this out. Subsequent books should fill in any gaps in the first book, and correct any errors. That is how a body of scholarship grows in any subject.

But a good review should also acknowledge the merits of a work, particularly a pioneering work. It should discriminate between esoteric mistakes and major

blunders. To put Brian's book in context, reflect that until it appeared, we had no such reference or starting point, merely an assortment of articles in obscure publications by a few experts. Now we have a beginning, in my judgment an excellent beginning. Incidentally, I say this not as a piece of puff for a book I am publishing. As noted above, I have had no connection with Arlington House or the Nostalgia Book Club for three years, and so am in no position to profit from the book's success or suffer from its failure.

In this connection, I might add that I was the editor of the original manuscript, though I left the company before the book appeared and therefore can take neither credit nor blame for its production. As the original editor, I suppose I should blush at the mistakes Mr. Blacker found. I'm afraid I don't. Editors are seldom experts about the books they edit, and I am certainly no expert on record labels. (I remember getting glassy-eyed in years past as Carl Kendziora told me more, far more about a particular label than I wanted to know.) If editors were the experts, editors would be writing the books, not editing them.

If Carl can find a publisher (and I hope he can), his book may supersede Brian's, or merely complement it, or perhaps even fall short of it.

But for the moment, Brian's is the book. And I suspect that most of your readers will agree with me that he has given us a formidable work, overwhelmingly reliable in spite of minor mistakes.

Cordially,

Neil McCaffrey
President

Our reviews of these research endeavors are just four words long. "RR recommends them highly"

V-DISCS

A History and Discography

by Richard S. Sears

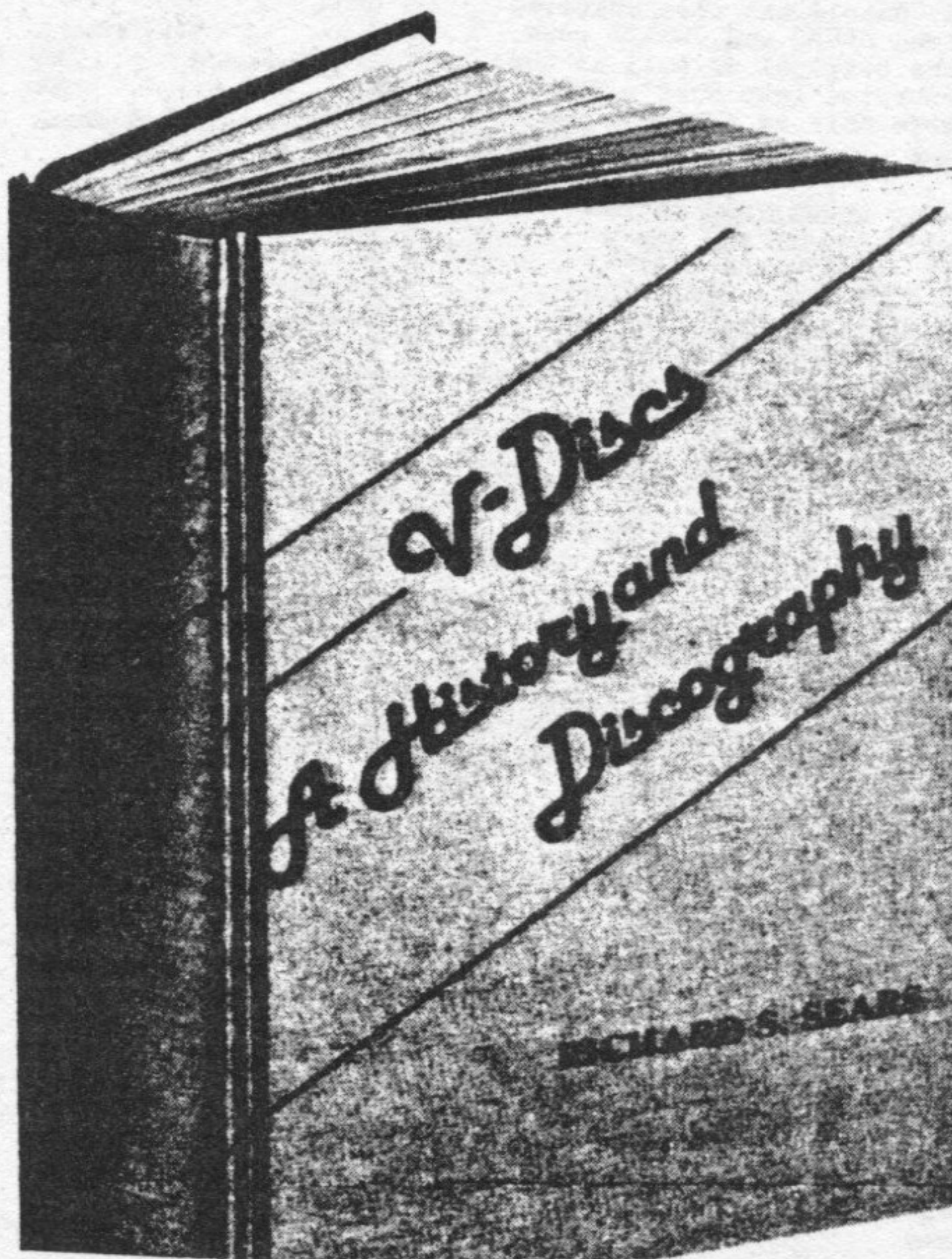
Prepared under the auspices of the Association for Recorded Sound Collections

V-Discs were a unique series of phonograph records produced by the military for distribution to service people during and after World War II. More than eight million records—featuring the very best in jazz, popular, and classical music—were sent free to military personnel throughout the world. These unusual recordings included specially made records by top performers, some of whom played together on V-Discs for the first and only time, as well as transcribed radio broadcasts, film soundtracks, and unissued commercial recordings.

V-Discs is an exhaustive survey of every facet of this unique program and the great recordings it produced. The first section reviews the events that led to the formation of the V-Disc group and surveys the organization and operation of the program. Most of the data in this section have never before appeared in print. Next, an annotated discography of all issued Army and Navy V-Discs is provided; many unissued selections are also listed. The discography is arranged alphabetically by artists and chronologically by recording dates. Featured artists are cross-referenced, so that recordings by any artist can be traced easily. In an appendix, an EP and LP record tabulation consolidates all of the references to these issues throughout the discography. Special artist and titles indexes simplify the task of locating individual works.

Interest in both V-Discs and the V-Disc program has increased steadily through the years, but until now no complete reference work on the subject existed. This comprehensive and authoritative book should fill the need of record collectors, researchers, musicians, radio stations, and libraries for data on this fascinating and little-known program.

RICHARD S. SEARS is a geologist with a major oil company involved in international petroleum exploration. The V-Disc book was compiled over a period of fifteen years, primarily during assignments in Latin America and North Africa.



CONTENTS—Foreword • Introduction • Acknowledgments • Prelude • The V-Disc Program: War-time Phase • The V-Disc Program: Post-war Phase • Operations: Sources • Recording • Master and Serial Numbers • Production • Distribution • Navy and Marine Corps V-Discs and Miscellaneous Series • Epilogue • Discography: Army and Navy V-Discs • Miscellaneous Series • Addenda • Appendix: EP and LP Records • Numerical/title Index—Army V-Discs • Numerical/title Index—Navy V-Discs

Wow! we have certainly come a long way. That Greenwood Press with author Richard S. Sears at the helm and the ARSC team in the forefront have presented us with a breath-taking 1166 page tome of scientific historical and discographical expertise. Sears, who is one of our erudite subscribers, has fulfilled his long-time V-Disc research ambition at last! For about 3 decades RR has used the handy pioneering Wante-DeBlock V Disc Catalog for reference, but the arrival of the Sears work in Dec'80 shows what sincere cumulative research can do. What a fascinating label was V-Disc! This book is the 5th work in their "DISCOGRAPHIES" series published by Greenwood. The others are works by Michel Ruppli on the Atlantic, Savoy and Prestige labels which we shall review - and Brian Rust's Guide To Discography which we reviewed in RR 179/80. Write to GREENWOOD PRESS, 88 Post Road West, P. O. Box 5007, Westport Ct. 06881 - on how you can get Sears' V-Disc volume. Also ask for a brochure on their other publications.

-LK for RR

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ISSUE 16 -Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc...

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(see below regarding BR 17)

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the H³ chrono-matrix file!

Harold H. Hartel

 Harold H. Hartel
 55 Bane Street
 Newton Falls Ohio 44444

from ed. LK:

The file is the brainchild chronological listing with concurring phonograph record matrix (master) numbering by HAROLD H. HARTEL who uses the abbreviated H³ signet to authenticate himself. Harold has ingeniously 'ravished' the pages of Brian Rust's 4th edition, 2-volume, 1996 page compendium, JAZZ RECORDS 1897-1942. Harold has systematically selected the earliest JR entries in 11897, and has proceeded to carry the chronology (chrono) up through the years. In order to fully appreciate Harold's chrono-matrix file it is imperative to have Rust's 2-volume set where the real concentrated documentation does lie. For those who do not have these 4th edition volumes - and would like to get them, please write to RR (send return sse or postcard) and we will give you a lead. Harold has also referred to another volume in his files - that being the Godrich-Dixon BLUES and GOSPEL work. Owing to the fact that this volume is now out-of-print, the original as well as the 2nd edition, - and that much of the material has been incorporated into Rust's 4th edition, the original B&G(BG) pages that Harold lists, serve only as a source chain to Rust's 4th edition of his JR.

Now for a brief exolanation of H3 Chrono-Matrix files. Any underlined matrix number is presumed to be rejected (eg. Nov. 24, 1903, C-746-1). And if you see a hyphen in a column where the numerical of the date appears - that means that "during the month, definite date unknown" (eg. see April 1922 OM5 - Gypsy Blues 20139-2). There's a heck of a lot of abbreviations in the listing. The seasoned researcher will know most of them. Rust's JR volumes will certainly help, too!

DATE ARTIST CITY LABEL MATRICES TITLES JAZZ RECORD or BLUES & Gospel page numbers

1924-cont'd			Ban	Can	Col	Ed *Pa	Gnt Vic	OK *Voc	
Nov 19	Varsity 8	NY			1215-C	How I Love That Girl			JR-1591
					1216-A	Dear One			
19c.	Kemp				Rye Rye Baby	*105671			-886
					Everybody Loves My Baby	*105672			
21	Long	Minn			Hoop	*Em Up Blues	31202-3		-972
	V. McCoy	NY			Memphis Bound	9860			BG-410/JR-1024
	R. Henderson				Undertaker's Blues	9861			BG-278/JR-734
	J. Miles				Mad Mama's Blues	9862			BG-455/JR-1058
22	R. Reynolds	Rich			Creole		*12087		JR-1289
					Pippin'		*12088		
23c.	Breed	NY			Tell Me, Dreamy Eyes		*9204		-170
					Where's My Sweetie Hiding?		*9205		
24	Charleston 7				Nashville Nightingale	9866			-306
					Toodles	9867			
	Georgians				140148-2	Everybody Loves My Baby			-561
	Goldkette	Detroit			I Didn't Know		31206-2		-576
					I Want To See My Tennessee		31207-4		
					Remember		31208-3		
	Old S.J.B.	NY			Hatchet Head Blues			*14359	-1164
					Blues, Just Blues, That's All			*14361	
24c.	Clem. Smith				5740-5	Everybody Loves My Baby			-1453
	J. Miles				5741-1-2	Let's Agree To Disagree			BG-455/JR-1058
	Clem. Smith				5742-1	I'm Done Done With You			BG-583/JR-1453
	Selvin				5745-1	There'll Be Some Changes Made			JR-1379
	F. Henderson				5748-1	Everybody Loves My Baby			-716
					5748-3	Everybody Loves My Baby			
					5749-3	Naughty Man			
25	Goldkette	Detroit			Play Me Slow		31209-3		-576
					Honest And Truly		31210-4		
					What's The Use Of Dreaming?		31211-4		
					Adoration		31212-1-2-3-4		
	Marg. Johnson	NY			Papa, Mama's All Alone		72996-A		BG-344/JR-845
					Changeable Daddy Of Mine		72997-A		
	Goofus 5				Everybody Loves My Baby		72998-C		JR-624
					Oh! How I Love My Darling		72999-B		
	Stillman				Tomorrow's Another Day	9870			-1502
					That's My Girl	9871			
1924-cont'd									
			Alex	Auto	Col	Gnt	*Lav Pa	OK *Voc	
Nov 26	Red O.J.B.	NY			Terrible Blues	9206			JR-1280
					Santa Claus Blues	9207			
28(t)	V. Meyers				May, Dearie, May		*900/2	*14324/6	-1052
28	Specht				140154-3	Oh Peter			-1483
	S. Wallace				Baby, I Can't Use You No More		73007-B		BG-685/JR-1617
29	Arcadian P.O. St. L.				Trouble Everywhere I Roam		73008-B		
					Dog On The Piano		8763-B		JR-32
					Where's My Sweetie Hiding?		8764-A		
					Little Boy Blues		8765-A		
					Spring Has Come		8766-		
					Let Me Be The First To Kiss You Good Morning		8767-B		
29c.	Moten				Ah! Ah! Archie		8768-		
					South		8769-B		-1109
					Vine Street Blues		8770-A		
					Tulsa Blues		8771-A		
					Goofy Dust		8772-A		
					Baby Dear		8774-A		
	Arcadian S.				San Sue Strut		8775-A		-32
					Who Can Your Regular Be Blues		8776-A		
					Bobbed Hair Bobbie		8777-A		
					Fidgety Feet		8778-A		
Nov-Dec	F. Henderson	NY			Prince Of Wails		1973-1-2-3		-716
					Mandy Make Up Your Mind		1974-1-2		
Dec c.	S. Miller	Chi			Confession Blues		10016-2		BG-462/JR-1069
					Nobody Knows		10017-2		BG-478/JR-1093
	M. Moore	NY			Mean Man Pete				JR-1167
	K. Oliver	Chi			King Porter				-1699
					Tom Cat				
	Cl. Williams	NY			Temptation Blues				
					Just A Cotton Picker's Ball				
	Trix. Smith				Ride Jockey Ride		1977-1-3		BG-596/JR-1466
					Choo Choo Blues		1978-1-2-3		
1	V. Meyers				Three O'Clock Blues		*14362/4		JR-1052
					Three O'Clock Blues		*903/5		BG-685/JR-1618
	S. Wallace				I've Stopped My Man		73012-B		BG-685/JR-1618
					Walkin' Talkin' Blues		73013-B		
1924-cont'd									
Dec 1c.	Kemp	NY	Ban	Br	Col	Gnt	OK	Pa	
2c.	Six B.D.				Who Takes Care Of The Caretaker's Daughter?			*105697	JR-887
2	Clem. Smith				5758-1-2-3	Those Panama Mamas			-1428
					5759-2	Nobody Knows What A Red Head Mama Can Do			BG-583/JR-1453
					5760-2	Big Bad Bill Is Sweet William Now			BG-685/JR-1618
	S. Wallace				I'm So Glad I'm Brownskin		73014-B		
					Off And On Blues		73015-B		
2c.	Creath	St. L.			Pleasure Mad		8781-A		JR-359
					Market Street Blues		8782-A		
3	Princeton	NY			170020-2	I'll Build An Igloo For You			-1252
					170021-2	My White Rose			BG-685/JR-1618
	S. Wallace				He's The Cause Of Me Being Blue		73018-B		
					Let My Man Alone Blues		73019-B		
4	Cotton P.				14382/5	Prince Of Wails			JR-350
	B. Smith				140161-1-2-3	Follow The Deal On Down			BG-569/JR-1441
					140162-1-2-3	Sinful Blues			
	O.M. 5				140163-3	Mobile Blues			JR-1191
					140164-4	How Come You Do Me Like You Do?			
	Vagabonds				Somebody Like You		9215-A		-1580
					I Can't Stop Babying You		9216		
					Sweetheart Days		9217		
5	Quartell	Chi			Heartbroken Strain		8788-A		-1257
					Prince Of Wails		8790-A		
	B. Smith	NY			140165-1-2-3-4	Dying Gambler's Blues			BG-570/JR-1441
					140166-1-2-3-4	Woman's Trouble Blues			
					140167-1-2-3-4	Love Me Daddy Blues			
6	Wolverines				When My Sugar Walks Down-		9218-B		JR-1741
	Cotton P.				14411/4	Jintown Blues			-350
	B. Smith				140170-4	Sing Sing Prison Blues			BG-570/JR-1441

8	Chas. Anderson	Chi		Dirty Mistreater Blues	8806-A	BG-21			
				Walkin' Blues	8807-A				
				Laughing Yodel	-----				
				Roll On, Silver Moon	-----				
	Sigler	Atl.		Mama's Gone, Goodbye	8828-A	JR-1420			
				Hard Hearted Hannah	8829-A				
				I Love Her	8830-A				
				Step It	8831-A				
9	M. Jones	NY		140171-2	Poor House Blues	BG-362/JR-860			
1924-cont'd									
			Bar	Br	Cam	Col	*Ed Vic	Gnt *Voc	
Dec 9c.	I. Kaufman	NY		I'll Take Her Back If She Wants To Come Back	*14037				JR-882
10	Harman			Prince Of Wails	*9902				-682
				Nancy	*9903				
	M. Jones			Anybody Want To Try My-	140174-2	-Cabbage ?			BG-362/JR-860
				Thunderstorm Blues	140175-2				
	M.C.B.B.			14438	Tiger Rag				JR-1113
				14440	Deep Second Street Blues				
	Varsity 8				1255-B	Doo Wacka Doo			-1591
					1256-A	Oh ! Mabel			
					1257-B	Happy			
11	Waring	Cam		Oh ! Mabel	31258-1				-1641
	Bernie	NY							-128
	Calif. R.			5764-1-2	Mandy	*14041			-229
				5765-2	Oh ! Mabel				
				5766-2	Blue-Eyed Sally				
				Nobody Knows What A Red Head Mama Can Do					
	B. Smith			Follow The Deal On Down	140161-5				BG-570/JR-1441
				Sinful Blues	140162-5				
	Weems	Cam		Fascinating Rhythm	31278-1-2-3-4				JR-1664
				Blue-Eyed Sally	31279-1-2-3				
12	R. McKensie	NY		When My Sugar Walks Down The Street	*14470/288				-1029
				Panama	*14472/290				
	E. Mitchell	Rich		Pleasure Mad	12098				-1085
				Helen Gone	12099	-A-B			
				Pickin' 'Em Up And Layin' Down	12100				
	B. Smith	NY		Dying Gambler's Blues	140165-5-6				BG-570/JR-1441
				Woman's Trouble Blues	140166-6				
				Love Me Daddy Blues	140167-5				
12	S. Lanin			Where's My Sweetie Hiding ?					JR-996
	Wolverines			Prince Of Wails	9231-A				-1741
13	R. McKensie			14474	Nobody Knows What A Red Head Mama Can Do				-1029
				14475/6	My Syncoated Melody Man				
				Dying Gambler's Blues	140176-2				-1441
	B. Smith			Oh ! Mabel	140177-1				-229
	Calif. R.			Me And The Boy Friend	140178-1-2-3				
15	A. Payne	Rich		Oh Maud	12101-A				-1213
				You Can't Make A Woman Change Her Mind	12102-B				
1924-cont'd									
			Bar	Br	Col	Ed	Gnt *PA	OK *Voc	
Dec 15c.	Potter	NY		5786-1	A Good Man Is Hard To Find				BG-519/JR-1241
				5787-1	Blind Man Blues				
16	Baby Bonnie	Rich			Black Bottom Blues	12103			BG-28/JR-66
	Goofus 5	NY			Oh ! Mabel			73020-A	JR-624
					I Ain't Got Nobody To Love			73021-C	
	R. Miller			14497/9	Nobody Knows What A Red Head Mama Can Do				-1067
	C. Smith				140181-2	Steel Drivin' Sam			BG-578/JR-1449
					140182-1	He's Mine, All Mine			
17	M. Jones				140187-1	If I Lose, Let Me Lose			BG-362/JR-860
					140188-1	Screamin' The Blues			
	E. Wilson				140189-1	He's A Mean Mean Man			BG-738/JR-1725
					140190-1	Double-Crossin' Papa			
	M. McKay	Rich			Doo Wacka Doo	12109			JR-1029
	Stillman	NY			Nobody Knows What A Red-	9909	-Head Mama Can Do		-1502
					Let Me Be The First To-	9910	-Kiss You Good Morning		
	Cl. Williams				Mandy, Make Up Your Mind	73026-B			-1699
					I'm A Little Blackbird Looking For A Bluebird	73027-B			
18	M. Jones				140191-2	Good Time Flat Blues			BG-362/JR-860
					You May Go-	140192-2	-But, You'll Come Back Someday		
					140193-2	Early Every Morn'			
	Arkansas Trio-				How I Love That Girl	73031-B			JR-38
					Honest And Truly	73032-B			
	Bernie				Homebound	73033-B			
	Booker				Oh ! Lady Be Good	*14068			-128
					Hot Sax				-154
18c.	Synco J.B.				West Texas Blues				
					The Blues Have Got Me	*105729			-1523
					Big Bad Bill Is Sweet William Now	*105730			
					Nobody Knows What A Red Head Mama-	*105731	-Can Do		
					Lovelight Lane	*105732			
20	C. Smith				140090-4-5-6	Broken Busted Blues			-1449
					140200-1-2	Way I Feel Dis Mornin'			BG-578/JR
22	Calif. R.				140178-5	Me And The Boy Friend			JR-229
	A. Hunter				Nobody Knows The Way I Feel Dis-	9246	-Mornin'		BG-304/JR-794
					Early Every Morn	9247-A			
					Cake Walking Babies From Home	9248-A			
	Red O.J.B.				Cake Walking Babies From Home	9248-A			JR-1280
1924-cont'd									
			Ajax	*Col PA	*Em PA	Gnt *311	*GG Vic	*Hon Voc	
Dec 22	Princeton	NY		*170024-1			Indian Moon		JR-1252
				*170025-1			Broke Again		
23	Bailey's L.S.-			Oh ! Mabel		9249-B			-72
				Dear One		9250-A			
				Lucky Kentucky		9251-A			
	Tenn. Foot.			Prince Of Wails		152			-1544
				I Ain't Got Nobody To Love		155			
	Weems			Fascinating Rhythm		31278-5-6-7			-1664
				Blue-Eyed Sally		31279-6			
29c.	Synco J.B.			105751		Oh ! Mabel			-1524
				105752		I Ain't Got Nobody To Love			
				105753		O Katherine			
1924/1925	Art. Harris			-----	?	Dear Lord, Remember Me ?			BG-259
				-----	?	Jesus Is Coming Soon			
	Red Hotters			-----	?	Hot Mustard			JR-1276
				-----	?	Third Alley Breakdown			
1925									
Jan c.	B. Fuller	NY		31740	Crossword Puzzle Blues				JR-547
				31741-2	Sweet 'n' Pretty Mama Blues				
	M. Moore			31747	Nobody Knows The Way I Feel Dis Mornin'				BG-478/JR-1093
				31751	Sore Union Blues				BG-479/JR
				31753	Put Me In The Alley Blues				
	H. Gross			31755	Last Journey Blues				BG-247/JR-643
				31757	Bitter Feelin' Blues				
				31759	Workin' Woman Blues				
	Jos. Jones			31760	I Wonder What's Become Of Sally				BG-361-752/JR-859
				31763	Just One Word Of Consolation				
	Hannan D.B. Lon			*A-1691	No One Knows What It's All About				JR-667
	Trix. Smith			Can't Take My Man	-----	?			BG-597/JR-1466
				High Yellow Blues	-----	?			
	Chas. Jackson	Chi			10019-4	The Cat's Got The Measles			BG-308
					I Got What- 10020-1,-2	-It Takes But It Breaks My-			
	New O.J.B.	NY			Yellow Dog Blues	*3620-A			JR-1128
	Barth's M.			105779	I Like Pie, I Like Cake				-100
	Fuhs	Berlin			Somebody's Wrong	*M-17672-1			-546
	Geer	NY			*2-2540	Everybody Loves My Baby			-546

27	Craig	Atl	140278-1-2	Marble Halls	JR-356
-	R. McKensie	NY	140279-1-2	Steady Roll Blues	-1029
28	Calif. R.	-	140368-2	Beat Black	334
-	-	-	140369-2	Stretch It, Boy	336
-	Finzel	Detroit	140368-2	Oh I Lady Be Good	-229
-	Warner's S.A.	Atl	140369-2	Swanee Butterfly	-322
-	Fulcher	-	140286-2	When My Sugar Walks Down The Street	-1643
-	-	-	140287-2	The Blues Have Got Me	-547
-	-	-	140288-1	The Georgia Stomp	-522
29	Finzel	Detroit	140289-1	Home Sweet Home Blues	-1171
-	G. Olsen	NY	8915-A	8919-A	EG-706
-	Wheat St. F. Q.	Atl	140290-1	When The Saints Go Marching In	-
-	-	-	140299-2	Go Down Moses	-
-	-	-	140300-	Wheel In A Wheel	-
-	-	-	140301-	Oh I Yes I	-
1925-cont'd					
Jan 30	Warner's S.A.	Atl	*Auto 140302-2	Chestin' On Me	JR-1643
-	Calif. R.	NY	*Auto 140303-1-2	One Stolen Kiss	-229
-	-	-	*Auto 105816	Ain't My Baby Grand	-
-	-	-	*Auto 105817	Cuddles And Kisses	-
30c.	F. Henderson	-	*Auto 105818	Where The Four-Leaf Clovers Grow	-717
-	-	-	*Auto 5835-2-3-4	Alabama Bound	-
31	Boston O.	Hayes	*Auto 5836-1-2-3	Swanee Butterfly	-156
-	-	-	*Auto BB-5663-2	Unfortunate Blues	-
-	-	-	*Auto BB-5664-3	Mola	-
-	-	-	*Auto BB-5665-2	Mama's Gone	-
late	Cox	NY	-	Those Married Man Blues	1998-1
-	-	-	-	Misery Blues	1999-2
-	-	-	-	Graveyard Bound Blues	2000-3
-	-	-	-	Mississippi River Blues	2001-1
-	-	-	-	Georgia Bound Blues	2002-2-3
-	-	-	-	Blue Kentucky Blues	2003-2
Feb c.	J. Campbell	Chi	-	Tin Roof Blues	JR-264
-	Edison B.D.O.	Lon	-	Where's My Sweetie Hiding	-461
-	B. Fuller	NY	31765	Eat More Fruit	-547
-	-	-	31767	Spread Ye' Stuff	-
-	J. Miles	-	31769	Punny Feelin' Blues	EG-455/JR-1898
-	-	-	31771	De Clouds Are Gwine To Roll Away	-
-	N. Moore	-	31773	It Ain't Gonna Rain No Mo'	EG-479/JR-1094
-	-	-	31775	How Can I Miss You	-
-	-	-	31777	You Ain't Nothin' To Me	JR-1094
-	-	-	31777	How Can I Miss You	EG-479
-	-	-	31779	Black Bearee Blues	EG-479/JR-1094
-	B. Fuller	-	-	Scandal Blues	JR-547
-	-	-	-	Freakish Blues	-
-	Blid	Chi	-	Louisville Blues	-649
-	Chas. Johnson	NY	2623	I'll See You In My Dreams/Shin-Sha-Wabble (sic)	-833
-	-	-	2624-1	Don't Forget You'll Regret Day By Day	-
-	O' Bryant	Chi	-	Middlin' With The Blues	-1161
-	-	-	-	Washboard	10036-2
-	R. Coleman	-	-	Brand New Charleston	10037-1-2
-	Chas. Jackson	-	-	Brand New Charleston	10037-1, -2
-	-	-	-	Shave 'Em Dry	10042-1, -2
-	-	-	-	Coffee Pot Blues	10043-1, -2
1925-cont'd					
Feb c.	Shelton	Chi	*Auto 732	Dearest Darling	JR-1413
-	Orig. M.R.O.	-	*Auto 733	Owl Strut	-1194
-	Inez Washington	-	-	Bowling Green	-
-	-	-	-	Soldier Blues	EG-693
-	Wilshire D.O.	LA	-	New That Ain't Right Blues	-
-	-	-	-	My Best Girl	JR-1723
early	Begamin	NY	-	Charleston Charley	-
-	-	-	-	Alabama Bound	EG-273/JR-707
-	-	-	-	Hot Tamales Molly	-
-	-	-	-	Every Time I Pick A Sweetie	-
-	Mae Green	-	-	When My-	EG-242
-	Jeffries	Lon	*C-6910	On The Z. R. 3	JR-828
3c.	J. Sylvester	NY	-	105825	-1520
-	-	-	-	105826	-
4	T. Lewis	-	-	Tin Roof Blues	140319-1-2
-	M.C.B.B.	-	-	Play Me Slow	-955
-	Okch Syno.	-	-	73150-B	-1113
-	-	-	-	73151-B	-1164
-	O. M. 5	-	-	When My Sugar Walks Down The Street	-1191
4c.	F. Henderson	-	-	Throw Down Blues	-717
-	-	-	-	105829	-
-	-	-	-	105830	-
-	-	-	-	105831	-
-	Matky	-	-	When-	-1122
5	Calif. R.	-	-	My Sugar Walks Down The Street	-229
-	-	-	-	The Only, Only One	-
-	-	-	-	Me And The Boy Friend	-
-	-	-	-	Oh I Katherine	-
-	T. Lewis	-	-	12th Street Blues	-955
-	R. Miller	-	-	That's My Girl	-1087
6	Cotton P.	-	-	14814/7	-350
-	-	-	-	Mishawaka Blues	-
-	-	-	-	Jacksonville Cal	-
6c.	O. M. 5	-	-	105838	-1191
-	-	-	-	105839	-
-	-	-	-	105840	-
-	-	-	-	Thais-Meditation	-
-	-	-	-	Why Couldn't It Be Poor Little Me	-
-	-	-	-	One Of These Days	-
-	Trix, Smith	-	-	You've Got To Beat Me To-	EG-597/JR-1467
-	-	-	-	Mining Camp Blues	-
9	Goofus 5	-	-	2015-2	-
-	-	-	-	73159-B	-
-	-	-	-	73160-A	-
-	-	-	-	You Better Keep The Home Fires Burning	JR-624
-	-	-	-	Hot Tamales Molly	-
1925-cont'd					
Feb 9	M.C.B.B.	NY	*Auto 14872/4	Gettin' Told	JR-1113
-	-	-	*Auto 14875/6	Play Me Slow	-
10	Five B.B.	-	-	Pickin' On Your Baby	-329
-	-	-	-	Down And Out Blues	-
-	-	-	-	Not, Not Yet, But Soon	-
-	-	-	-	You Better Keep The-	-
-	O.M. 5	-	-	Do Wacka Do	-1191
-	-	-	-	Nobody Knows What A-	-1039
11c.	Melody S.	-	-	73165-C	-
-	-	-	-	73166-C	-
12	Byersdorffer	Rich	-	Leaving Town On Skates	-111
-	-	-	-	The Bucket	-
-	-	-	-	Washington And Lee Swing	-
-	O.M. 5	NY	-	Sob Sister Sadie	-1194
14	Washington's K.Q.	Rich	-	I Will Be Da	EG-692
-	-	-	-	Throw /May Dam Ole Shoes	-
16	Chubb-Stain.	-	-	Will You Remember Me	JR-314
-	-	-	-	Because They All Love You	-230
-	Calif. R.	NY	5856-1-2	My Gal Don't Love Me Anymore	-
-	-	-	5857-2	I Like Pie, I Like Cake	-
-	-	-	5858-	I Ain't Got Nobody To Love	-548
-	B. Fuller	-	5859-1	Louisville Blues	-
-	-	-	5860-1	Freakish Blues	-
16	Term. Toot.	-	-	Everybody Loves My Baby	-1545
-	-	-	-	Jacksonville Gal	-376/7
17	Rodewich	Chi	*Auto 14967	Everybody Loves My Baby	-1327
-	Stillman	NY	-	Florida	-1502
-	-	-	-	10207	-
17c.	Gill	Cleve	-	When You Do What You Do	-566
-	-	-	-	8927-B	-
-	-	-	-	8928-A	-
-	-	-	-	8929-B	-
-	-	-	-	8930-A	-
-	-	-	-	That's All There Is	-462
18	Cl. Edwards	NY	-	105863	-1671
-	T. West	Mont	1738	Back-Biter's Blues	-
-	-	-	1739	Hot Jelly Blues	-
18c.	J. Miles	NY	5861-2	Ghost Walkin' Blues	EG-455/JR-1058
-	-	-	5862-2	Can't Be Trusted Blues	-

1925-cont'd									
	Pr	Cam	Col	Gnt	*HMV	*OK			
Apr 3	C.Smith	NY		140491-1	Shipwrecked Blues	EG-579/JR-1449			
				140492-1	Courthouse Blues				
				140493-1	My John Blues				
	Varsity 8		1399-C	Don't Bring Lulu	JR-1591				
			1400-C	Nobody Knows What A Red-Head Man Can Do					
			1401-C	He's The Kind Of A Man That You Like					
4	St.L.R.K.			140494-1-2	She's My Sheba, I'm Her Sheik	-1350			
				140495-3	Papa De Da Da				
5c.	Straun			A Hot Time In The Old Town	9442	-1510			
6	Grinter	Rich		Morning Dove Blues	12185	EG-244/JR-642			
	Hociel Thomas			I Can't Feel Frisky Without-	12186	EG-653/JR-1549			
	Grinter			Leavin' My Daddy Is Hard To-	12187	EG-244/JR-642			
	Hociel Thomas			Worried Down With The Blues	12188-A	EG-653/JR-1549			
				I Must Have It	12189-B				
6c.	Gold	NY		1403-C	Lovelight Lane	JR-572			
8	Tenn.Tout.			Jimtown Blues	*664	-1545			
				Kansas City Stomps	*666				
8c.	Gold		1408-C	(If It Wasn't For You) I Wouldn't Be Crying Now	-572				
9	Cotton P.		15490	Those Panama Mamas	-350				
			15494	Down And Out Blues					
			15513	Rhobe Snow	-1068				
11	R.Miller			Isn't She The Sweetest Thing ?	105963				
13	Calif. R.			Just A Little Drink	105964	-230			
				Montmartre Rose	105965				
14	Five B.B.			You're In Wrong With The Right-	105966	-Baby			
				What Do We Get From Boston ?	105967-B				
				Mamie	105968				
	V.Meyers	Atl		Oh ! That Sweet In Suite 16	9050-B	-1119			
15	Bailey's L.S.NY			If You Knew Susie Like I-	9462	-Know Susie			
				Isn't She The Sweetest-	9463	-Thing ?			
				Flag That Train	9464				
	V.Meyers	Atl		Sweet Mama Blues	9059-A	-1119			
				Mamie	9060-A				
				Flag That Train	9061-A				
	Savoy O.	Hayes		Nobody Knows What A Red-Head	*Bb-6026-2	-Mama Can Do			
16	M.Jones	NY		140533-2	Undertaker's Blues	EG-363/JR-860			
				140534-2	North Bound Blues				

1925-cont'd									
	Cam	Col	Ed	Gnt	*HMV	*OK			
Apr 18	F.Henderson	NY		Memphis Bound	Vic	729			
21	Hamm	Cam		When You Do What You Do	732	JR-717			
				Stomp Off, Let's Go	32528-1-2-3-4	-658			
				Ah-Ha !	32529-1-2-3-4-5				
				She's Got 'Em	32530-1-2-3-4				
				Rye Rye Blues	32531-1-2-3-4				
	Savoy H.B.	Hayes		When My Sugar Walks Down The Street	*Bb-6042-2	-1363			
	Wynne	NY		10329 When My Sugar Walks Down The Street		-1745			
				10330 Lenore					
22	Calif. R.			10331 Ev'rything Is Hotsy Totsy Now		-230			
				10332 The Flapper's Wife					
22c.	Hegamin		1424-B	Sugar	EG-273/JR-707				
			1425	(?)					
			1426-A	I Had Someone Else Before I Had You					
26c.	Butterbeans			I've Had Those Lonesome Journey Blues All Day	*73321-A	EG-102/JR-212			
				You Ain't Talkin' To Me	*73322-A				
27	Cotton C.O.		140475-5	Original Two-Time Man		JR-349			
			140556-2	Riverboat Shuffle					
	Hamm	Cam		Stomp Off, Let's Go	32528-5-6-7	-658			
				Ah-Ha !	32529-6-7-8-9				
				She's Got 'Em	32530-5-6-7				
				Rye Rye Blues	32531-5-6-7				
				Just A Little Drink	32544-1-2-3-4				
28	Varsity 8	NY	1435-B	Sweet Georgia Brown		-1592			
			1436-C	Lady Of The Mile					
			1437-B	Ah-Ha !					
29	E.Waters			140564-1-2-3	Brother, You've Got Me Wrong	EG-696/JR-1650			
				140565-2	No One Can Love Me				
30	Chubb-Stein.	Rich		Mandy, Make Up Your Mind	12230	JR-314			
				Steppin' In Society	12231-A				
	Hamm	Cam		Stomp Off, Let's Go	32528-9	-658			
				Ah-Ha !	32529-10-11-12-13				
				She's Got 'Em	32530-8-9-10				
				Rye Rye Blues	32531-8-9-10-11-12				
				Just A Little Drink	32544-5-thru-12				
30c.	Breed	NY		Sweet Georgia Brown	9501	-170			
				Honey, I'm In Love With You	9502				

1925-cont'd									
	Auto	Pr	DG/Pol	*ES	*Red	*OK			
Apr-May	Corona D.O.	Lon		Everybody Loves My Baby	A-2056	JR-345			
	A.Ryde	Berlin		1932at(Derby)	Southern Rose	-796			
				1934	Tokio Blues				
				1935	Honest And Truly				
May c.	Hitter	NY		Riverboat Shuffle	*SAB-4-2	-764			
				Breakin' The Leg	*SAB-5-2				
				Eccentric	*SAB-6-2				
				Bucktown Blues	*SAB-7-1				
	Jones P.C.F.	Chi		Homeward Bound Blues	2116-2	-863			
				Old Steady Roll	2117-2				
	Chas.Jackson			Shake That Thing	2120-1-2	EG-308			
				The Faking Blues	2121-1-2				
	J.R.Morton		791	My Gal		JR-1100			
			792	Wolverine Blues					
	M.Brudies		793	Flag That Train		-189			
	O'Bryant			Blue Eyed Sally	10079-2	-1161			
				Three J Blues	10086-2				
				Steppin' On The Gas	10087-2				
	Stevenson	LA		Eccentric	*-----?	-1498			
	Stampin' Six			Jimtown Blues	673	-1502			
				Roamin' Around	676				
				Down And Out Blues	678				
				Creole Blues	679				
	C.A.Tindly	Chi		When The Gates Swing Open	2123-1-2	EG-657			
				Tell Me, Where Are You-	2124-1				
	A.Ryde	Berlin		1939at	Cold, Cold Mamas	JR-797			
				1940at	Keep Smiling At Trouble				
				1945at	Alabama Bound				
				1946at	Farewell Blues				
				1950at	Some Day				
				1951at	Oriental Moan				
				-----?	Born And Bred In Kentucky				
				-----?	My Twilight				
	Link	Atl		Don't You Try To High-Hat Me	*9072	-963			
				When I Think Of You	*9074-A-B				
				Sweet Georgia Brown	*9075-A				
	Lyman	LA		15824/71A-6	Ukulele Lady	-992			

1925-cont'd									
	Ball	Pr	Gnt	OK	PA	*Voc			
May	Rainey	Chi		Army Camp Harmony Blues	2136-1-2	EG-526/JR-1266			
				Explaining The Blues	2137-1-2				
				Louisiana Hoo Doo Blues	2138-1				
				Goodbye Daddy Blues	2139-1				
	Stillman	NY		Sweet Georgia Brown		JR-1502			
				You're My Baby					
	Wiedoeft	LA		15832/4	Roamin' Around	-1694			
	Joy	KC		Memphis Bound	9107-A	-866			
				Riverside Shuffle	9108-A				
				Indian Dawn	9109-A				
				Be Yourself	9110-A				
				China Girl	9111-B				
				(?)	9112				
				Wild Jazz	9113-A				
				Springtime Is Love Time	9114				
	Lyman	LA		15835/8;1A-19	If You Knew Susie	-992			
	S.Miller	Chi		Fightin' Blues	2141-2	EG-462/JR-1069			
	Chas.Jackson			I'm Alabama Bound	2144-2	EG-308			
				Drop That Sack	2145-1				
	Wiedoeft	LA		LA-36;15855	He's Just A Horn-Tootin' Fool	JR-1694			
				LA-45;15864	Ev'rything Is Hotsy-Totsy Now				

1925-cont'd									
	1	Naylor	Cam						
				Sweet Georgia Brown	*32565-3	-1123			
				She's Got 'Em	*32530-13	-658			
				Rye Rye Blues	*32531-13				
				Montmartre Rose	*32566-1-2-3-4				
				Flag That Train	*32577-3				
	1c.	Orig.I.5	NY	9503 Everything Is Hotsy-Totsy Now		-1180			
				9504 Seminola					
				9505 Sweet Georgia Brown					
		Senter		Craving	105996	-1389			
				It's Time To Keep Away From You	105997				
				Bucktown Blues	105998				
				You've Broken My Heart	105999				
				Slippery Elm	106000				
				Gertie	106001				
		Southerners		9506-A Craving		-1478			
				9507-A Suite "16"(sic)					

1925-cont'd									
			<u>Bar</u>	<u>Cam</u>	<u>Col</u>	<u>Gnt</u>	<u>OK</u>	<u>Vic</u> <u>*Voc</u>	
May 13	E. Waters	NY			140564-5	Brother, You've Got Me Wrong		EG-696/JR-1650	
-	-	-			140597-1	Sweet Georgia Brown		- / -	
-	-	-			140598-1-2	Too Bad Jim		- / -	
14	Naylor	Cam			Slowin' Down Blues		32703-2(RMV)	JR-1123	
-	-	-			I'm Goin' Back To My Mammy's Cabin Door		32704-1-2-3-4	-	
-	B. Smith	NY			140600-1-2-3	Ragtime Dance		EG-570/JR-1442	
-	-	-			140601-1	Soft Pedal Blues		- / -	
-	-	-			140601-2	Soft Pedal Blues		- / -	
-	Calif. R.	-			140602-1	Ev'rything Is Hotsy Totsy Now		JR-231	
-	-	-			140603-1	Sweet Georgia Brown		-	
15	B. Smith	-			140604-1-2-3	Careless Love Blues		EG-570/JR-1442	
-	-	-			140605-1-2	He's Gone Blues		- / -	
-	-	-			140606-1-2	Nashville Woman's Blues		- / -	
-	-	-			140607-1	Dixie Flyer Blues		- / -	
15c.	Forbstein	KC			Deep Elm	9115-A		JR-534	
-	-	-			Twilight, The Stars And You	9116-A		-	
-	-	-			Someday We'll Meet Again	9117-B		-	
-	Moten	-			She's Sweeter Than Sweet	9118-A		-1109	
-	-	-			South Street Blues	9119-A		-	
-	-	-			Sister Honky Tonk	9120-A		-	
-	-	-			As I Like It	9121-A		-	
-	-	-			Things Seem So Blue To Me	9123-A		-	
-	-	-			18th Street Strut	9124-A		-	
-	-	-			Kater Street Rag	9125-A		-	
16c.	Forbstein	-			The World Is Such A Lonesome Place	9128-B		-534	
-	-	-			Down And Out Blues	9129-A		-	
-	-	-			That's All There Is, There Ain't No-	9130-A	-More	-	
18c.	Gold	NY			1454-A	The Flapper Wife		-572	
-	Bernie	-			If You Knew Susie Like I Know Susie	*828		-129	
-	F. Henderson	-			I'll Take Her-	140616-1	-Back If She Wants To Come Back	-718	
-	-	-			140617-1-2	Money Blues		-	
-	Bitter	Rich			Boneyard Shuffle	12245		-762	
-	-	-			Washboard Blues	12246		-	
20-27	B. Bailey	NY			6023-3	Papa De Da Da		-75-	
-	-	-			6024-1	Squeeze Me		-	



(continued from 183/184)

THE BLACK PATTI

by Henry Harrison

***** CHAPTER FIVE

The Closing Chapter of "Black Patti" "Number 7 Wheaton Street" June 24, 1933

Perhaps no more illuminating can be an obituary of a famous personage when they life performance is no more. Actually the necrologist becomes a historian who will search through past decades to enumerate in resume specific accomplishments which is felt should be of lasting importance. So be it with Mme. Sissieretta "Sissy" Joyner Jones, the "Black Patti", whose chapter of her closing years in Providence Rhode Island would be vividly depicted in depth in her obituary. Herewith we reprint various obits which describe her twilight years. In addition we shall include some of her last correspondences in this closing chapter.

"Streets of the City" excerpts:

Number 7 Wheaton Street, a large nine-room house, no longer stands. There are only three houses the whole length of the street. Once, however, a famous person lived there and her name was Madame Sissieretta Jones. She was the daughter of Reverend Jeremiah Joyner. He was called to a church in Providence and his daughter, Sissieretta, began her singing career in the Pond Street Baptist Church. Then she studied voice at the Providence Academy of Music. From there she went to the New England Conservatory of Music and then to New York. She sang at the famous San Souci Garden in Providence and was the first Negro artist to be invited to sing at Wallack's in New York. She sang before 5000 people in Boston for the Parnell Defense Fund, -at the Talmadge Tabernacle, -at the Buffalo Exposition, -at Madison Square Garden -and all over the United States, South America and the West Indies. Then she spent two years in Europe and because she had such a marvelous soprano voice the critics in New York called her the "Black Patti" after Adelina Patti, perhaps the greatest soprano of the 19th century.

Sissieretta married a man named Jones but they were divorced after their only child died. However she used his name for the rest of her life. In 1892, President Harrison invited her to sing at the White House. She was a friend of Nellie Melba, the Australian singer. Her career could have continued on and on except her mother became ill and so "Sissy" packed her belongings and came back to Providence. She also bought two houses across the street and two on Benefit near Church and Howland Streets. She joined the Congdon Street Baptist Church. Since she was childless she took into her home motherless children and raised them. To defray expenses (since she was no longer singing in concerts) she gradually sold off one after another of her treasures, the things she had collected all over the world; paintings (a Corot, a Murat), fur coats, aigrettes, gorgeous evening gowns, gold medals she had won. She died in 1933 in the Rhode Island Hospital. Friends had been taking care of her during the last years and they saw to it she was not buried in a pauper's grave. They gave her a decent burial in Grace Church Cemetery. There she lies - Madame Sissieretta Jones, the "Black Patti" - one of the most famous people who once lived in Providence. Her house was at number 7 Wheaton Street, one of the streets of the city. (1)

(1) by Radio Station WEAN, Providence R.I. "Streets of the City" (excerpts) ...

F.C. Terry of the Providence Sunday Journal, July 16, 1933 in his "The Closing Chapter of the Life of "Black Patti"..... -- Excerpts follow:

Sissieretta Joyner Jones climbed the heights of fame but she gave it all up to come back and stay here in Providence when her relatives needed her aid.

Quietly and unassuming she lived in the city where her parents had brought her as a small girl. And when she died here this month there were few who paid much attention to the brief obituary that told of the passing of Matilda Sissieretta Joyner.

But his was "Black Patti" who had died - the little lady of color who had her start in Sunday school entertainments here and gone on to fame on the concert stage as one of the greatest artists of her race.

In one week she sang to 75,000 people in Madison Square Garden and appeared before 300,000 at the Buffalo Exposition. She sang before several presidents and was a White House guest. Dame Nellie Melba and other famous men and women were her

friends, as autographed photographs attest. How her race looked up to her can be imagined from the fact that the "Green Pastures" Company asked her to be allowed to visit in a body when they were in Providence for a week. Many of the greatest colored actors, musicians, and composers started in her companies.

All of the acclaim that was hers in her public career, however, she gave up years ago when she returned to this city to see that her grandmother and mother, ill, were cared for. After international concert tours she settled here quietly. Black Patti became again just Sissieretta Joyner.

Major Pond, Madame Jones' manager, presented her at Madison Square Garden. She sang to 7,000 on Feb. 22, 1893 in Talmadges Tabernacle in Brooklyn N. Y., and one day in August to 12,000 in Congress Hall Park. Her singing was one of the big attractions at the World's Fair in Chicago in 1893 and at the Great Actor's Fund Benefit in New York.

Mme. Jones sang before President Harrison, Chief Justice Fuller, Senator Andrews and other dignitaries. She sang before President McKinley and President Roosevelt.

Her first foreign appearances were made at Berlin, the many cities to follow were Paris, Cologne, Munich and Milan. She was received with great enthusiasm and applause in Europe. Under Charles Matthews she toured South America. Voelckel and Nolan formed the world famous "Black Patti Troubadours" in 1895, which toured the United States, Canada, Mexico and Cuba.

When Mme Jones came to Providence to care for her relatives she intended to return to the stage but she would not leave them ill. Her grandmother passed away and later her mother, but she had to give them every comfort and devotion, her friends say. Naturally reserved she became more so and she never made but one more stage appearance and that was at the Grand Theatre, Chicago.

A smile would wreath her face when one discovered her identity, but she would positively not talk of her glory. A friend who spent years in the family says her disposition was wonderful. She was always the same. In face of adversity she would smilingly say, "The sun is shining". Even during her suffering it was the same.

She lived a retired life at her home on Wheaton Street, scarcely ever going out. The homeless children and a parrot brought by her from Argentina 28 years ago were her companions.

Recently when "Green Pastures" played here Mme. Jones refused to allow them to visit her in a body but at the personal appeal of "Tut" Whitney and Mr. Harrison who had toured with her, she did attend a performance, the whole company according her worshiping courtesy.

Once she remarked, "I woke up famous after singing in Madison Square Garden and didn't know it." In later years she knew she was famous but certainly did not want others to know it.

To one seeing, occasionally, a sweet faced, modestly dressed unassuming lady of color walking along the city streets - one would not dream that here walked one who had sung before presidents, Kings and Queens by command, who had been presented with countless medals and scrolls of appreciation from nobility from various countries and to whom the citizens of Providence gave a medal. (2)

(2) F.C. Terry, excerpts of the Providence Sunday Journal, July 16, 1933

The Detroit News - in an article as follows:

Matilda Sissieretta Joyner Jones on June 24 known as Black Patti quietly passed away in the Rhode Island Hospital, Providence. She was interred in Grace Church Cemetery, Providence.

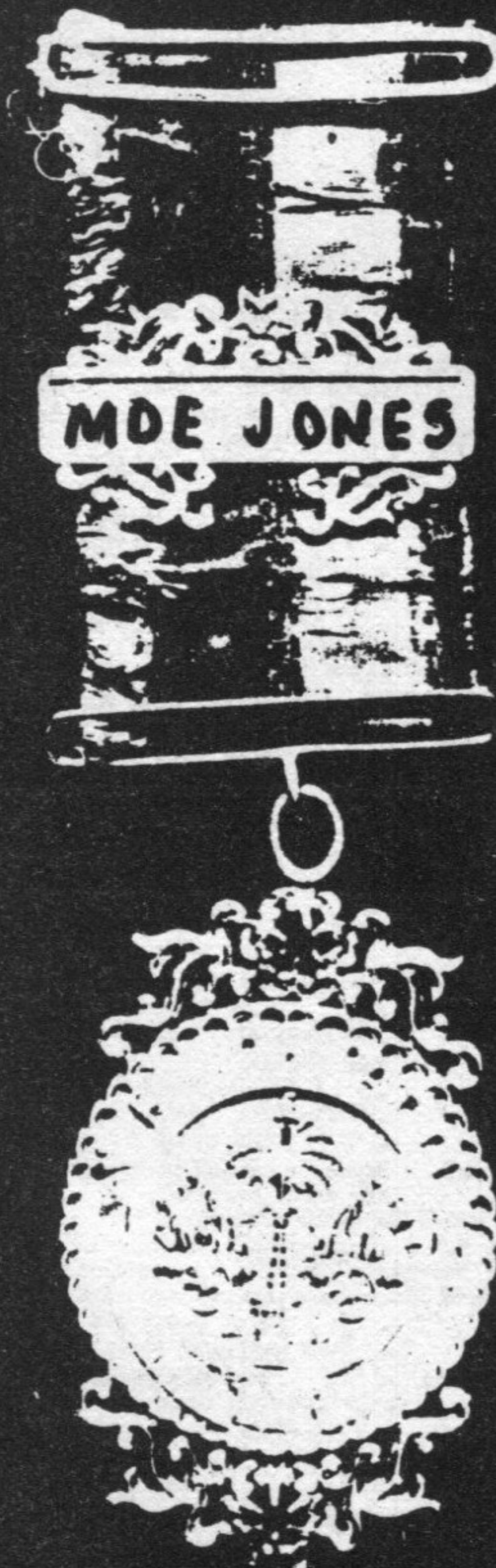
Mme. Jones, once famous and popular artist, forgotten by those who adored her in her day, had given a start to many prominent Negro performers now famous in their own rights as Rosamond Johnson, George Walker, Ernest Hogan, Aida Overton Walker and Bob Cole.

She shared and gave to her contemporaries in her day, against the elements of resentment in her environment also selfishness, ignorance and greed.

Mme. Jones and her fellow Blacks continued their fight for recognition in a hostile world to win public favor by hard work and honest merit. (3)

(3) Detroit News article.

In the conclusion of this chapter in our next issue we shall include some further obit mentions plus the Mme. Jones correspondences we referred to in our preface. See you in our next issue! After that we will go "heavy" into the Black Patti record label with adverts and discographical statistics.



EXPLORATORY DISCOGRAPHICAL RESEARCH

of the
LIBERTY MUSIC SHOP Record
based on Jack Raymond's numerical list...
coordinated by Len Kunstadt

** PART TWO **

We repeat most of the preface, which appeared in RR181/2 to give you a degree of remembrance and continuity.

In issue 181/2 we had a remarkable compilation of the LIBERTY MUSIC SHOP label by JACK RAYMOND who gave us practically the entire LMS numerical. Whether LMS itself ever had a complete catalog is doubtful. Jack just has a few blanks to fill in.

Now! what we are doing here is to take Jack's fine LMS numerical a step further research-wise by augmenting it with a discographic survey.

The discographical team will be led by co-editor ROBERT COLTON who, himself, has previously listed an impressive number of LMS's, statistically annotating label data along with master numbers, takes, etc. from the actual recordings. We have also brought into play the use of Helen Chmura's Columbia ARC (American Record Corp.) files, mainly for master numbers, dating and to check artist credits and titles. We have also referred to the Rust-Debus Entertainment Discog, and Rust's American Dance Band and Jazz Records works. Anthony Rotante has also added his LMS discographical services. We ask all interested researchers to join us by filling in missing details.

Since LMS utilized the Columbia-ARC Personal(P) custom recording services in the early period we have many rare unusual recordings which have an entity all their own. LMS also leased?? some previously issued foreign masters for their label as the tell-tale matrix numbers do show. Rotante even reported of a LMS label pasted over a Eva Symington Victor, so Victor got into the LMS scheme of things, too! There are also various uncommon master or control series numbers which need investigation and clarification. We definitely have an intriguing research probe on hand thanks to the initial LMS numerical listing by Jack Raymond. Incidentally, Jack reports that he is the author of a book to be published in 1981, entitled "SHOW MUSIC ON RECORD". It will list all original cast, studio cast, and composer recordings of stage, screen, and TV musicals from the 1890s to the 1980s.

Now back to LMS! Statistics by Robert Colton will be abbreviated RC. The ARC files source will be ARC. Similar abbreviations will be for the Rust-Debus discographical works, etc. We hope to have more about the LMS record company and its history in a forthcoming installment.

we have a label specimen of a very rare elusive 170000 matrix personal recording by Enric Madriguera which will point out the relevant statistics we are looking for in filling LMS data we lack in the forthcoming survey. So, in resume, use Raymond's listing as a reference and send us the statistics that the sample below illustrates.



Regarding entries in Part 1 RR 181/2

Before we continue may we add some data for LMS 155 and a guess of what L-156 may be!!! George Blacker adds B 14162A- and B 14163 A to LMS 155..... Also LK would like to hazard a guess WHAT the UNKNOWN LMS 156 may be....

L-156 DON KENT

PB 14207 Oct. 23, 1933 Bella Bambina
PB 14208 " " " Daggers In My Heart
---Main Source: ARC files which give all the above statistics does not list any catalog number. It does fall into a general block of date wise listings which by mathematical interpolation may be our elusive LMS 156. Folks! check your LMS! Prove us right or wrong.
/LK

We would like to thank GEORGE BLACKER, BRIAN G. BOYD and BILL DEAN MYATT for adding their research skills to this installment

All recording locations presumed to be New York unless otherwise emphatically listed as New York or other geographic locations.

Discographical Survey (continued from RR181/2)

L-157 ENRIC MADRIGUERA and His Orchestra

*vocal Lois Elliman #vo duet L.E. & Bob Bunch
W1700729-2 date? Should I Be Sweet? - Fox trot
("Take A Chance") (Youmans-DeSylva)
W170730-2 date? I Like The Likes Of You - Fox Trot - (Ziegfeld Follies") (Duke-Harburg)
---Main Source: RC statistics, with actual label on hand. Record NOT listed in Amer. Dance Band Discog(Rust).

L-158 RALPH STUART

Master? Date? Come Out Of A Dream
" " " I'm Afraid Of The Dark
---Main Source: listing from Raymond.

L-159 BRUZ FLETCHER *vocal with piano #vocal withOrk

W170743-1 Date? *Lei From Hawaii (Fletcher)
W170745-2 " " *Spring In Manhattan (Fletcher)
---Main Source: RC statistics, actual label on hand. 3 store label... Orchestra is listed as that of Allan Coles. A Hot Clary is heard. Brian Boyd reported a take 3 also for "Lei.."

L-160 BRUZ FLETCHER

(1) W170742-1 Date? Hilly Brown (Fletcher)
(2) 170742 A
(1) 170746-1 " Keep An Eye On His Business
(2) 170746-1-B " (Fletcher)
---Main Source: actual label on hand
(1) number appears in run off grooves
(2) number appears on label.
George Blacker repeated 170746-2 for "...Business"

L-161 NAN BLAKSTONE at the Piano

PB15045- Apr. 6, 1934 I Can't Find A Place To Do
PB15046- " " Modern Romeo /It
---Main Sources: Raymond listing (RR181/2); Masters and date from ARC files

L-162 JIMMY DANIELS - piano accomp. by Edward Steele

PB15136A Apr. 30, 1934 Music In My Heart from
"New Faces" (Sillman-Gilbert)
PB15137A " " Miss Otis Regrets (She's
Unable To Lunch Today (Cole
Porter)
---Main Sources: Brian Boyd and RC statistics; date, ARC files.

L-163 BONNIE LAKE, vocal; Vernon Duke, piano; *Ralph

McLean, clarinet.
170750-1 Date?? *Water Under The Bridge
170751-2 " " I'm Mad About The Man
---Main Source: George Blacker statistics

L-164 JUDD REES

P15443- July 24, 1934 The King's A Queen at
P15444- " " Flossie The Frog /Heart
---Main Sources: Raymond, RR181/2; Masters and date from ARC files.

L-165 JANE WINTON *and GEORGE HOUSTON

piano accomp. for both sides, Alma Grade.
P15419-1 July 13, 1934 Gypsy (Church)
P15420-2 " " *Nothing Was Ever Like
This (Church-Heyman)
---Main Sources: Bill Dean-Myatt statistics; date from ARC files.

L-166 FRANCES MADDOX and her Playboys

P15892- Sept. 13, 1934 It's All Forgotten
P15893- " " It Happens To The Best of
Friends
---Main Sources: Raymond, RR181/2; Masters and date, ARC files; Entertainment Discog.

L-167 FRANCES MADDOX and her Play Boys

*and her Baby Grand
15894-1 Sept. 13, 1934 Sin-Tax (The Movie Star
Song (Dyrenforth-Smith)
*Ho-Hum) Maddox-Shields)
---Main Sources: Brian Boyd Statistics which also indicate that it is a picture label; date from ARC files; Entertainment Discog (the LMS catalog number is missing).

L-168 FRANCES MADDOX and her Baby Grand

15895-1 Sept. 13, 1934 I'm A Diversee (Pola)
15896-1 " " I'm On the Brink Of Disaster
/(Dougall)
---Main Sources: RC and Brian Boyd statistics; date from ARC files; Entertainment Discog (the LMS catalog number is missing). Boyd indicates that it is a picture label.

L-169 MME. LYS GAUTY

L4141-3 date? J'Aime Tes Grands Yeux
L4144-1 " " Le Chaland Qui Passe
---Main Sources: RC statistics; UNLISTED in Raymond RR181/2; recording location looks like Paris France, late 1932.

L-170 LUCIENNE BOYER - vocal with Orch.

CO 16295-1 Nov. 2, 1934 Is It The Singer Or Is It the
CO 16296-1 " " Hands Across The Table /Song
---Main Sources: RC statistics; date, ARC files; further ref., Entertainment Discog which indicates that TAKE 2 for each side was issued on CO 2971-B and DC 239.

L-171 STANLEY HOLLOWAY, Wolsey Charles at the piano

CO 16314 Nov. 14, 1934 The Lion and Albert
CO 16315 " " Three Ha'pence A Foot
composer credits for above (Marriott Edgar)
---Main Sources: Brian Boyd statistics which also indicates it's a 12" record from English Columbia; Masters and date from ARC files.

L-172 LUCIENNE BOYER- vocal with orch Imported Recording

W 13838-1 Paris, June/July 1932 Si Petite (Claret)
W 13840-1 " " " Sans Toi (Scotto)
---Main Sources: RC statistics; UNLISTED in Raymond RR181/2; Actual picture label on hand (see front cover display); other ref., Entertainment Discog. indicated that above was issued on Col DF-935, DB 1385 and 228-M

L-173 LUCIENNE BOYER

CL-4173- Paris, ca. Jan. 1933 Tourne et Vire
CL-4180- " " " Moi, J'orache dans
l'emu
---Main Source: Entertainment Discog, p.103 which indicated that take 4 (Tourne, etc) and take 1 (Moi) appeared on Col DF-1157, 229-M. Does anyone have the actual LMS listed above to compare takes, etc.? The LMS is not listed in the Entertainment Discog, just the Columbias.

L-174 LUCIENNE BOYER

CL-4174- Paris, ca. Jan. 1933 J'ai Laisse Mon
Coeur (I've Lost My
Heart)
CL-4179- " " " Parle-moi d'autre
chese (There's No More
You Can Say)
---Main sources: Entertainment Discog, p.103, which indicated that take 3 (J'ai...) and take 1 (Parle) appeared on Col DF-1058, DB-1386, 230-M. Does anyone have the actual LMS to compare takes, etc.? The LMS is not listed in Entertainment Discog, just the Columbia.

L-175 FRANCES MADDOX and Her Play Boys

P16294-1 N.Y. Nov. 2, 1934 April Woman (Laurence
Harris) from "Personal
Appearance"

BILL HAYWOOD and CLIFF ALLEN
P16455-1 Dec. 6, 1934 Sixty-Second Romance (Bud
Harris) from "Fools Rush In"

---Main Sources: Brian Boyd statistics; dates from ARC files; also refer to Maddox in Entertainment Discog.

(next is a possibility to be confirmed!)

L-176 JIMMY ROGERS Assisted by Leas Moseley

P16462- Dec. 10, 1934 Anything Goes and All
Through The Night
P16463- " " " You're the Top and I Get
A Kick Out Of You
---Main Sources: ARC files which give all above statistics but list no catalog number. May be LMS. Please check!

L-177 TEDDY LYNCH, Richard Lewine and Will Irwin

at the pianos
P16460-1 Dec. 10, 1934 Medley from "Fools Rush
In" Part 1: "Ghost Town",
"I'm So In Love" (Zene-
Irwin)
P16461-1 " " " Part 2: "Two Get Together
(Zene-Irwin); "Let's Hold
Hands" (Sillman-Lewine)
---Main Source: Brian Boyd; date, ARC files

(to be continued)

RAGGING the CLASSICS

JOHN SAM LEWIS

A WHISPER FROM THE PAST! JOSEPH JOACHIM

The sesquicentennial of Joseph Joachim, I must admit, caught me by surprise. June 28, 1981 was the 150th anniversary of Joachim's birth, and it was a few days later that I glanced at the album notes of Aaron Rosand's recording of Joachim's "Hungarian Concerto" (Candide CE 31064), while playing the record, and I realized we had reached a milestone. Joseph Joachim is almost certainly the earliest violinist to have made flat disk recordings. He was born in 1831, six days before the death of James Monroe. Andrew Jackson was president in 1831, and the United States consisted of 34 states and 13 million inhabitants. Chicago was founded that year, and the Black Hawk War broke out some two months before Joachim's birth. In Europe Gregory XVI was Pope, Leopold I had just been crowned King of the Belgians, Louis Philippe was King of France, Prince Metternich was premier of Austria, a Polish revolt in 1831 was cruelly crushed by Czarist Russia, and William IV was king of England.

It's hard to imagine that a recording artist goes back that far. According to Harold Schomberg's The Great Pianists the earliest pianist to make disk recordings was Camille Saint-Saëns (1835-1921), though Theodor Leschetizky (1830-1915) and Carl Reinecke (1824-1910) made piano rolls and Johannes Brahms (1833-1896) recorded about two minutes of his "Hungarian Dance No. 1" for Thomas Edison on a wax cylinder. Both Browning (1812-1889) and Tennyson (1809-1892) made voice cylinder recordings, and Lev Tolstoy (1828-1910) recorded a speech (in English) for Gramophone flat disks as did Pope Leo XIII (in Latin). But so far as I've been able to determine Joachim is the earliest violinist to record; certainly not the first to make flat disks. Jan Kubelik began recording for Gramophone as early as 1901.

Sometime during the early summer of 1903 Joseph Joachim made five 12" (30 cm.) disks for the Berlin branch of the Gramophone and Typewriter Company. Two of the pieces were Joachim's own transcriptions of Brahms' "Hungarian Dances," and one was Joachim's own composition. The works, including composers, matrix and issue numbers are listed below. Recordings marked pf. have unidentified piano accompaniments; those without pf. are unaccompanied:

- Bach: Preludio (Unaccompanied Sonata No. 1 in g-minor, first movement, S. 1001); 204y, G&T 047903
- Bach: Bourrée (Unaccompanied Partita No. 1 in b-minor, seventh movement, S. 1002), 205y, G&T 047904
- Brahms-Joachim: Hungarian Dance No. 1 in g-minor, pf., 219y, G&T 047907, 037907
- Brahms-Joachim: Hungarian Dance No. 2 in d-minor, pf., 217y, G&T 047905, 037905, HMV D88, D803
- Joachim: Romance in C-Major, pf., 218y, G&T 047906

The Joachim G&T records appeared at first on red labels and sold at 15 shillings a shot. Apparently so very few red label G&Ts were sold at that high price that the company instructed the pressing plant in Hannover to use black labels for Joachim's records. The existing stock had black labels pasted over the red, and subsequent issues appeared with black labels.

The numbering system utilized by G&T has been explained by Peter G. Hurst in The Golden Age Recorded and subsequently by Brian Rust in The American Record Label Book. The first "0" indicated a 30 cm. record; no number indicated a 25 cm. (10") record. The second number indicated the nationality (or in the case of vocal records the language used in the song): 1 (Hebrew), 2 (Russian), 3 (French), 4 (German), 5 (Italian), 6 (Spanish), 7 (Czech), 8 (Scandinavian), 9 (Dutch).

The third number represented the kind of performance: 1 (speech), 2 (male singer), 3 (female singer), 4 (singing group), 5 (piano), 6 (cello), 7 (violin), 8 (instrumental group). The last three numbers represented the issue number proper. Of course once G&T had exhausted the three digit number, as soon happened with Italian male singers,

what with the popularity of Caruso, they had to begin the series over again. Thus 2-052001 would represent a 30 cm. record featuring a male vocalist singing in Italian, the thousandth in such a series.

There were disruptions in G&T's numbering scheme. For example, the flip side of my copy of 047905 is a performance by the Czech-born cellist, Heinrich Grünfeld, whom the label describes as court cellist to the German Emperor. The number of this issue is 047852, though logically one would expect 046852, or, considering Grünfeld's Czech origin, 076852. In Joachim's case, when his recording of the two Hungarian Dances appeared in France, they were logically coupled together (unlike by British pressing), but the issue number was altered to 037905/037907 (separate numbers for each side in those days), as though Joachim were a French violinist. The titles were translated on the French issue, whereas on my British pressing the original German appeared.

Some of Joachim's records are extremely rare. I am told that the only known copy of the Bach Bourrée is in the Yale Collection of Historical Recordings, and the Joachim Romance is almost as rare. As I once explained to a jazz record collector friend, those two are the classical equivalents to a Jelly Roll Morton Autograph. The Hungarian Dance No. 2 was reissued on HMV's black label "D" prefix "Heritage Series" in the 1920s and is thus the most common of the five. Even considering the reissues it still does not turn up very often. It's fairly easy to date the copy I own. The label omits the "and Typewriter" phrase, which officially makes it a "pre-dog," rather than a G&T. The Hayes, Middlesex pressing plant was opened in 1908--previously all records had been pressed in Hannover--and in 1909 Gramophone began using the familiar HMV Dog labels for the black label general catalog (the red labels did not include the dog until 1910). As for the Joachim 047905, several years ago Richard Warren, curator of the Yale Collection, wrote me that he had seen copies with the dog label, so apparently the Hungarian Dance No. 2 remained in the catalog for nearly a decade.

Even so, my copy is still about the classical equivalent of a Jelly Roll Morton Gennett in rarity. I obtained it from a highly reputable dealer at auction some ten or more years ago. I'm ashamed to say how much I paid for it (no one would believe the figure anyway), but it was less than a tenth of what one would expect such a record to go for nowadays. Presumably I was the only bidder on the record, and my bid was made out of sheer ignorance as to its monetary value (of course I certainly realized its historic value then). The dealer now makes sure that no one licks out the way I did; when he had another copy to offer a few years ago he slapped a \$50.00 minimum bid on it.

Like so many other violinists, Joseph Joachim was a Wunderkind. The story goes that he had been playing with toy boats in the bathroom the afternoon of the day he performed the Mendelssohn Concerto in the composer's presence. Felix Mendelssohn was so impressed with the boy's talents he took a personal interest in Joachim's career. The youthful Joseph accompanied Mendelssohn to London, where in 1844, with Mendelssohn conducting, young Joachim stunned the London musical world with his performance of the Beethoven Concerto. Joachim had composed his own cadenzas for the 1844 performance. Obviously the cadenzas he played then are not the Joachim cadenzas played now. The Joachim cadenzas we know today are probably the most popular choice among violinists, though many prefer the Fritz Kreisler cadenzas.

Joachim performed several times with Mendelssohn either as conductor or as piano accompanist, and once in Leipzig he and Mendelssohn assisted the famous singer Pauline Viardot. Joachim also performed under the baton of Robert Schumann. After Schumann's death he frequently played recitals with Clara Schumann. Franz Liszt invited Joachim to serve as concertmaster of Liszt's Weimar orchestra, a position the artist held for two or three years until he was invited to become concertmaster at Hamburg.

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(to be continued)

THE COMPLETE CAPITOL DISCOGRAPHY
By D. TOBORG

The release numbers have been listed with the 78 RPM recordings first, followed by the 45s, 45 RPM Extended Play, 33 1/3 LP and foreign listings. There are some Capitol prefixes which may need some clarification. The F prefix means the release was in both 78 and 45 versions. T is the monaural LP listing. (S)T means it was released in both monaural and stereo versions. (D)T is Duophonic sound recordings released in both mono and stereo. ST means it was only released in stereo. EAP is the Extended Play code as regards 45 EP recordings. Some of the multi artist LPs have the number of records identified within the prefix. STBB is a 2 record set and STFL is a 6 record set. PROM is the promotional code. I am almost certain that there are promotional releases of all recordings but we have only listed those promotional recordings which have become known to us.

Corrections and additions are welcome especially as far as the Nelson and Gillette unverified release numbers goes.

The footnotes on the following research refer to these numbers:

- (1) On Ken Nelson's list unverified by us.
- (2) On Lee Gillette's list unverified by us.
- (3) On Ken Nelson's and Lee Gillette's lists unverified by us.
- (4) We believe this to be an alternate take.

Sept 10, 1959 to Feb 2, 1961

Session 7939
September 10, 1959
Hollywood, California
Narration by Tex Ritter

MASTER NUMBER	TITLE	RELEASE NUMBER
32371	Deck Of Cards	Capitol 4285 Capitol EAP 1-1323 (1) Capitol T 20910

Session 9026
November 4, 1959
Hollywood, California
Tex Ritter with Music by Paul Sells

MASTER NUMBER	TITLE	RELEASE NUMBER
32643	Billy The Kid	Capitol (S)T 1292 Capitol SM 1292 Capitol 8XM 1292 Capitol EAP 2-1292 Music For Pleasure MFP 5245 (England) Ember ZCE 6005 (c) (England) Ember Y8E 6005 (8) (England) Bulldog BDL-1022 (England) Horzu (Electrola) 1C 152-82 183/184 (Germany)

32644	Boll Weevil	Capitol (S)T 1292 Capitol SM 1292 Capitol 8XM 1292 Capitol EAP 3-1292 Capitol SKC 11241 Capitol 8X3K 11241 Capitol DUO 112 (England) Music For Pleasure MFP 5245 (England) Ember ZCE 6005 (c) (England) Ember Y8E 6005 (8) (England) Bulldog BDL-1022 (England)
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32645	Blood On The Saddle	Capitol (S)T 1292 Capitol SM 1292 Capitol 8XM 1292 Capitol EAP 1-1292 Pickwick JS 6138 Pickwick P8 283 Disneyland ST 3994 Music For Pleasure MFP 5245 (England) Ember CW 146 (England) Ember ZCE 6005 (c) (England) Ember Y8E 6005 (8) (England) Bulldog BDL-1022 (England)
	Once again it is Merle Travis who plays the "out of tune" guitar.	

Session 9028
November 5, 1959
Hollywood, California
Tex Ritter with Music by Paul Sells

MASTER NUMBER	TITLE	RELEASE NUMBER
32720	Little Joe The Wrangler	Capitol (S)T 1292 Capitol SM 1292 Capitol 8XM 1292 Capitol EAP 2-1292 Music For Pleasure MFP 5245 (England) Ember ZCE 6005 (c) (England) Ember Y8E 6005 (8) (England) Bulldog BDL-1022 (England)
32721	Sam Bass	Capitol (S)T 1292 Capitol SM 1292 Capitol 8XM 1292 Capitol EAP 3-1292 Music For Pleasure MFP 5245 (England) Ember ZCE 6005 (c) (England) Ember Y8E 6005 (8) (England) Bulldog BDL-1022 (England)

November 5, 1959 (continued)

32722	When The Work's All Done This Fall	★ Capitol (S)T 1292 Capitol EAP 2-1292 Music For Pleasure MFP 5245 (England) Ember ZCE 6005 (c) (England) Ember Y8E 6005 (8) (England) Bulldog BDL-1022 (England)
32723	Barbara Allen	★ Capitol (S)T 1292 Capitol EAP 1-1292 Pickwick JS 6138 Pickwick P8 283 Music For Pleasure MFP 5245 (England) Ember ZCE 6005 (c) (England) Ember Y8E 6005 (8) (England) Bulldog BDL-1022 (England)
	★(These cuts were eliminated in the reissue SM 1292 album and 8XM 1292 8 Track.)	

Session 9032
November 10, 1959
Hollywood, California
Tex Ritter with Music by Paul Sells

MASTER NUMBER	TITLE	RELEASE NUMBER
32742	Streets Of Laredo	Capitol (S)T 1292 Capitol SM 1292 Capitol 8XM 1292 Capitol EAP 3-1292 Pickwick JS 6138 Pickwick P8 283 Music For Pleasure MFP 5245 (England) Ember ZCE 6005 (c) (England) Ember Y8E 6005 (8) (England) Bulldog BDL-1022 (England)
32743	Bury Me Not On The Lone Prairie	Capitol (S)T 1292 Capitol SM 1292 Capitol 8XM 1292 Capitol EAP 1-1292 Pickwick JS 6138 Pickwick P8 283 Music For Pleasure MFP 5245 (England) Ember ZCE 6005 (c) (England) Ember Y8E 6005 (8) (England) Bulldog BDL-1022 (England)

32744	Samuel Hall	Capitol (S)T 1292 Capitol SM 1292 Capitol 8XM 1292 Capitol EAP 1-1292 Music For Pleasure MFP 5245 (England) Ember ZCE 6005 (c) (England) Ember Y8E 6005 (8) (England) Bulldog BDL-1022 (England)
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32745	The Face On The Barroom Floor	Capitol (S)T 1292 Capitol SM 1292 Capitol 8XM 1292 Capitol EAP 2-1292 Music For Pleasure MFP 5245 (England) Ember ZCE 6005 (c) (England) Ember Y8E 6005 (8) (England) Bulldog BDL-1022 (England)
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Session 9342
March 9, 1960
Hollywood, California
Tex Ritter with the Music of Jack Marshall

MASTER NUMBER	TITLE	RELEASE NUMBER
33420	The Vanishing American	Capitol 4364
33421	The Gun, The Gold, And The Girl	Capitol 4364

Session 9907
February 1, 1961
Hollywood, California
Tex Ritter with Choir Conducted by Ralph Carmichael

MASTER NUMBER	TITLE	RELEASE NUMBER
35296	Lord, Let Thy Grace Surround Me	Capitol (S)W 1562
35297	The Hope That Shall Sustain Me	Capitol (S)W 1562
35298	The Sacred Guest	Capitol (S)W 1562
35299	Salvation, Oh The Joyful Sound	Capitol (S)W 1562

Session 9910
February 2, 1961
Hollywood, California
Tex Ritter with Choir Conducted by Ralph Carmichael

MASTER NUMBER	TITLE	RELEASE NUMBER
35309	Grace Has Set Me Free	Capitol (S)W 1562
35310	A Paradise Below	Capitol (S)W 1562
35311	Help Me, O Lord	Capitol (S)W 1562
35312	The Everlasting Song	Capitol (S)W 1562



(cont'd from RR 183/4)

CAPITOL **** Research (1942 to 1949 & beyond ?)
from Bill Bennett, 61 Newhaven Road,
East Burwood 3151, Victoria, Australia
--addenda, corrections, comments welcome.

PART TWO Cap 151 to 197

151	ELLA MAE MORSE	MILKMAN, KEEP THOSE BOTTLES QUIET	88-A
-	-	TESS' TORCH SONG	99-A
152	JOHNNIE JOHNSTON	IRRESISTABLE YOU	
-	-	SPRING WILL BE A LITTLE LATE THIS YEAR	
153	JO STAFFORD	I LOVE YOU	
-	-	LONG AGO AND FAR AWAY	
154	KING COLE TRIO	STRAIGHTEN UP AND FLY RIGHT	123-B
-	-	I CAN'T SEE FOR LOOKIN'	142-A
155	BETTY HUTTON	HIS ROCKING-HORSE RAN AWAY	
-	-	IT HAD TO BE YOU	
156	ANDY RUSSELL	AMOR	
-	-	THE DAY AFTER FOREVER	
157	MARTHA TILTON	TEXAS POLKA	
-	-	I'LL WALK ALONE	
158	JO STAFFORD	IT COULD HAPPEN TO YOU	
-	-	SOMEONE TO LOVE	
159	STAN KENTON Orch.	EAGER BEAVER	112-A
-	-	ARTISTRY IN RHYTHM	114-A
160	FREDDIE SLACK Orch.	AIN'T THAT JUST LIKE A MAN ?	122-A
-	-	SWINGIN' ON A STAR	219-5
161	BOBBY SHERWOOD Orch.	SWINGIN' AT THE SEMLOH	176-A
-	-	ARKANSAS	177-A
162	FOY WILLING & R.P.S.	HANG YOUR HEAD IN SHAME	
-	-	THE TEXAS BLUES	
163	ELLA MAE MORSE	INVITATION TO THE BLUES	
-	-	PATTY-CAKE MAN	
164	JOHNNY MERCER	THE DURATION BLUES	
-	-	SAM'S GOT HIM	
165	BENNY CARTER Orch.	JUST A BABY'S PRAYER AT TWILIGHT	94-A
-	-	I'M LOST	255-
166	STAN KENTON Orch.	HOW MANY HEARTS HAVE YOU BROKEN ?	246-1
-	-	AND HER TEARS FLOWED LIKE WINE	249-1
167	ANDY RUSSELL	WHAT A DIFFERENCE A DAY MADE	
-	-	DON'T YOU NOTICE ANYTHING NEW ?	
168	THE PIED PIPERS	THE TROLLEY SONG	
-	-	CUDDLE UP A LITTLE CLOSER	
169	KING COLE TRIO	GEE BABY, AIN'T I GOOD TO YOU ?	124-
-	-	I REALIZE NOW	214-
170	EDDIE MILLER Orch.	YESTERDAYS	205-A
-	-	STOMP MR. HENRY LEE	206-B
171	JO STAFFORD	I DIDN'T KNOW ABOUT YOU	
-	-	TUMBLING TUMBLEWEEDS	
172	FREDDIE SLACK Orch.	SMALL BATCH O' NOD	120-A
-	-	CUBAN SUGAR MILL	221-
173	JERRY COLONNA	I HATE MUSIC	
-	-	CAN'T YOU HEAR ME CALLIN', CAROLINE ?	
174	TEX RITTER	THERE'S A NEW MOON OVER MY SHOULDER	115-
-	-	I'M WASTING MY TEARS ON YOU	117-
175	ANDY RUSSELL	I DREAM OF YOU	322-A
-	-	MAGIC IS THE MOONLIGHT	323-A
176	ELLA MAE MORSE	WHY SHOULDN'T I ?	
-	-	HELLO, SUZANNE	
177	JUNE HUTTON	SLEIGH RIDE IN JULY	
-	-	DON'T YOU KNOW I CARE ?	
178	STAN KENTON Orch.	SWEET DREAMS, SWEETHEART	320-
-	-	GOTTA BE GETTIN'	321-
179	TEX RITTER	JEALOUS HEART	288-A
-	-	WE LIVE IN TWO DIFFERENT WORLDS	290-A
180	JOHNNY MERCER	AC-CENT-TCHU-ATE THE POSITIVE	402-A
-	JUNE HUTTON	THERE'S A FELLOW WAITING IN POUGHKEEPSIE	427-A
181	JO STAFFORD	LET'S TAKE THE LONG WAY HOME	
-	-	I PROMISE YOU	
182	BILLY BUTTERFIELD Orch	MOONLIGHT IN VERMONT	295-
-	-	THERE GOES THAT SONG AGAIN	297-
183	JOHNNY MERCER	I'M GONNA SEE MY BABY	401-1
-	J. MERCER, J. STAFFORD	CANDY	509-2
184	MARTHA TILTON	I SHOULD CARE	
-	-	A STRANGER IN TOWN	
185	THE PIED PIPERS	DREAM	512-
-	-	TABBY THE CAT	
186	JOHNNIE JOHNSTON	WHAT A SWEET SURPRISE	
-	-	MY HEART SINGS	
187	STAN KENTON Orch.	EVERY TIME WE SAY GOODBYE	524-3
-	-	ARE YOU LIVIN' OLD MAN ?	525-2
188	BETTY HUTTON	BLUE SKIES	527-
-	-	STUFF LIKE THAT THERE	528-
189	ANDY RUSSELL	DON'T LOVE ME	
-	-	NEGRA CONSENTIDA	
190	WALLY FOWLER	PROPAGANDA PAPA	
-	-	MOTHER'S PRAYER	
191	JO STAFFORD	OUT OF THIS WORLD	
-	-	THERE'S NO YOU	
192	KING COLE TRIO	IF YOU CAN'T SMILE AND SAY YES	126-
-	-	BRING ANOTHER DRINK	336-
193	ELLA MAE MORSE	CAPTAIN KIDD	
-	-	YA BETCHA	
194	WESLEY TUTTLE	RAININ' ON THE MOUNTAIN	
-	-	I DREAMED THAT MY DADDY CAME HOME	
195	J. MERCER, J. STAFFORD	CONVERSATION WHILE DANCING	275-2
-	JOHNNY MERCER	ON THE ATCHISON TOPEKA AND THE SANTA FE	518-1
196	JOHNNIE JOHNSTON	LAURA	
-	-	THERE MUST BE A WAY	
197	PEGGY LEE	WHAT MORE CAN A WOMAN DO ?	541-2
-	-	YOU WAS RIGHT, BABY	543-2

(to be continued)

(PART 7 as told to DAVID GRIFFITHS) (continued from RR 183/4)
(continued - the correspondence of.

CLYDE BERNHARDT

I had disbanded my "Clyde Bernhardt & His Blue Blazers" And had gone back playing & Singing the Blues with the Luis Russell Band. Russell paid me more money to Sing the Blues, and play my trombone, than I was making with my own band, and I didn't have no headaches to be bothered with! Luis Russell was wonderful to play for!

He always told me, that Clyde Bernhardt, and Charlie Holmes, can always get their chair in his band any time that they feel like playing in his band. Lee Richardson, was singing his hit ballad songs in the band. I was singing the Blues, and Rhythm & Blues songs. That lasted very good until the spring of 1950.

Luis Russell, was not getting very many jobs to play on. I was offered a job in the Kinney Club, in Newark, N.J. with five piece band of my own. I rehearsed a good five piece band. I had "Earl Knight on piano" Slick Jones, on drums. Ted Sturgis playing Bass Fiddle. Joe Garland, tenor saxophone & Clarinet. Clyde Bernhardt, Trombone & Leader.

We played together in that club, and later we changed and opened in an better more popular club in Newark, N.J. Named the Caravan Club. We played in there until Luis got another good theatre bookings jobs playing from New York City, N.Y. To the Middle Western states for six weeks.

I turned the band over to Joe Garland. After I came back from the tour with Luis Russell, in July 1950 Joe Garland, had taken the band to play on some good steady job in Connecticut. The manager of the Caravan told me that I could come in his club as a single Blues singer, and sing & Play my trombone in the floor show, as an act.

I accepted that job, because I was featured strong, and didn't have to play with the house band. Just played my act in the floor show. I went over very good in the floor show, because I always did try to make a good appearance! And that was half of the battle, to look good on the floor, and wear good suits that was flashy. I always did like to wear good clothes on the stage, and band stand. And till this very day now.

When they cut the jobs in the night clubs down to four, and three nights per week. I started to work in the day in the Sun Chemical Company near Newark, N.J. In Harrison, N.J. They was paying good money, and you lots of good benefits, and two weeks vacation with pay. Some people said that I must be going crazy to work in the day on a day job. Because I was making enough to live on playing in the clubs three & Four nights per week. I wanted to make more money, and to build up my Social Security, So that I would be looking out for the future. I am very glad that I did build up my Social Security, now. It is paying off for me now!

In the early fall, of 1950 Mose Garland, and his brother Joe Garland combined with each other. Mose Garland, was playing trumpet, and doing all of the booking of the jobs. They had all very good musicians that had played in the big named bands, to play on their jobs.

Charlie Holmes, Gene Mikel, and other good musicians played on their jobs. Joe Garland & His Brother Mose Garland, asked me to join their band after the band was getting so many good paying jobs three, four five nights some weeks. They soon was the leading "Gig Band" Playing for all the leading "Social Society Clubs in the New York City, and New Jersey Metropolitan area.

I played very steady with Joe Garland, and his brother Mose Garland, from September 1950 Until 1970. When they would not be playing I would play on some jobs with a good "Rock & Roll Group" They had me to be the leader of their group, when I was able to play on their jobs. Sammy Scott, was managing me, on all of those jobs.

Sammy Scott, played drums on most all of those jobs. I was partly raised up with Sammy Scott, in Harrisburg, Pa. Sammy Scott, was born & Raised in Harrisburg, Pa. He was one of the first kids, that I met when my people moved to Harrisburg, Pa. 1919, He was playing in the Junior High School Band, at the time when I met him in late summer of 1919

I played my last job with Joe & Mose Garland, in November 1970, It was too dangerous to be coming back home from the jobs that we played on in Newark, N.J. And the jobs in New York City, N.Y. And the near by places that we played on the weekends. After seeing two men steal money from a man that was sleeping on the Subway Train.

I told Joe Garland, and his brother that I didn't want to play no more jobs with them, unless they picked me, up at my home, and bring me back to my home. They would not pick me up to go on their jobs, and I just told them that I would not play their jobs if I had to travel on the subway trains, and get home the best way that I could get home from their jobs.

After the late Hayes Alvis, heard that I had quit playing with the Joe Garland band, he asked me if I would play some jazz concerts with his band. I had a good "Civil Service Job" in the Newark, N.J. Board of Education System. Making a nice salary for five days per week. I didn't accept the jobs from Hayes Alvis.

I started to play more jobs with the musicians from Brooklyn, N.Y. Sammy Scott, was managing the band. Sammy Scott, would bring me home in his car, or put me up in his home in Saint Albans, N.Y. With him and his late wife Evelyn. Evelyn L. Scott, was very popular in the Social Clubs, and had a Beauty School.

She helped us to get some good jobs playing for different Social Clubs. "This band was a strictly "Rock Band" We had a very, very good Alto saxophone player that played all of the reed instruments. His name is Billy Pitts. After I retired from working for the Board of Education I worked my last day for the "Board of Education" New Jersey November 22nd 1971 I had enough time to carry me until I retired February first 1972

I was paid my salary every week, without working until February first 1972 Then I started to getting my Teachers Pension Fund Money, and getting Social Security Checks, one each Month. Now I have a good income all the time now. I don't worry when I am not playing now.

(to be continued)

COMING: Berliner correspondence, Edith Piaf discog., Mercury 5000 listing, Clitmax label research, Luckey Roberts collage, Joe Davis history and photorama, R&B and Blues label listings incl. Sue, early 30s Crown, etc. - and many fascinating Filling In Discographical letters.

THE AMERICAN DANCE BAND DISCOGRAPHY

1917-1942

VOLUME 2

ARTHUR LANGE TO BOB ZURKE

BRIAN RUST

CORRECTIONS AND ADDITIONS TO

BILL FRASE STEVE ABRAMS
1957 Drew Ave.S. Box 666
Minneapolis Mn Larkspur Calif.
55416 94939

(continued from 183/184)

CORRECTIONS and ADDITIONS to BRIAN RUST'S AMERICAN DANCE BAND DISCOGRAPHY SERIES 3 (C) compiled by BILL FRASE

- P. 1041 To Mx 6475 add Or 588 as Billy James' D.O.
To Mx 6482 add take 2
Intermittent Mxs 6476, 6478, 6479, 6480, 6481 are listed on page 1587 under Adrian Schubert.
Mx 6496-3 add Or 603 as Billy James' D.O.
Mx 6512 take 3, add Pur 11464; Bwy 1022; Or 620 as Bob Green's D.O.; and EBW 4485 as Diplomat Novelty O.
Mx 6513 take 3, has -wAH
To Mx 1875-A add Ro 214
Mx 6538 is take 5 on Or 618 as Bob Green
To Mx 6539-5 add Curry 247 as Curry's D.O.
- P. 1042 Mx 6566 take 2, has -wIK
To Mx 1933-0 add Ro 205 as Dixie Dandies
Mx 6584 take 3, add Or 637 as Yankee Ten
"Bye Bye Blackbird" on Bell has -wArthur Hall, add Fed 5761
"Lonesome And Sorry" on Bell has -wIrving Kaufman
To Mx 6607-2 add Sil 2771 as Riera D.O.
To Mx 6608-1 add Pur 11464 & Bwy 1022 both as Hwd. D.O., Or 699 as Yankee Ten, and EBW 4558 as Diplomat Novelty O.
To Mx 6592 add Or 733 as Bob Green
- P. 1043 Mx 6611 take 2, add Or 668 as Baltimore Soc. O.; Bwy 1023 with vocalist as "Walter Jones", Sil 3532 with vocalist as "Walter Johnston"
Pm 20465, Pur 11465, Usiba 1011.
To Mx 6613 add take 6 on Bwy 1028, Pm 20470, Pur 11470. Add also Maxsa 1583 (take unk)
Mx 6643 take 2, has -wBJ, add Bwy 1029 as Imperial D.O., & Or 675 (Imp.)
To Mx 6644-2 add Or 675 as Baltimore Soc.O. & Or 81310 as Imperial D.O.
To Mx 6645-2 add Bwy 1024, Maxsa 1575, Kalliope K919, Or 667 as Baltimore Soc. O., NML 1160 as MLD0, Pur 11466
To Mx 6653-2 add Pm 20465, Bwy 1023, Pur 11465; Usiba 1011; Or 672 as Liberty
Mx 6654 take 2, add Or 671 as Yankee Ten, Bwy 1030
To Mx 6655 add take 1, Correct Re issue is 8090, add Bwy 1032 with vocalist as "Charles Vaughn", Pm 20474, Kalliope K968, & Or 720 as Bob Green's D.O.
Mx 6678 takes 2&3, add Bwy 1029(2), Or 724(3) as Bob Green's D.O., & Maxsa 1585.
To Mx 6682-2 add Bwy 1030, NML 1167 as Manhattan Musicians
- P. 1044 Add: Mx 2010-C "Cherie I Love You" Ro 213 as Eddie Miller's D.O.
2011-A "No More Worryin'" Cam 978 as Cameo D.O., Lin 2543 as Lincoln D.O.
2012-B "Walking In Circles" Cam 976
2029-B "Breezin' Along With The Breeze" Cam 973 as Bwy Bdestr
2030-B-C "Faded Cherry Blossom" Cam 973 as Dixie Daisies & Ro 254 also as Dixie Daisies
- To Mx 2046-A add Ro 250 as Broadway Broadcasters
To Mx 6729 add Or 732 as Yankee Ten
To Mx 6730 add Or 734 as Boston Society O.
To Mx 6731-2 add Bwy 1035, Pur 11477, Maxsa 1591
Mx 2088-C issued on Cam 997
Add: Mx 2089-F "That Night In Araby" -v Ro 259 as Romeo D.O.
To Mx 6788 add Or 728 as Billy James' D.O. & NML 1173 as Manhattan Mus.
Add:
"Blue Room" Cam 1005 as Sam Lanin
- P. 1045 To Mx 107108 add Per P-310 as Hal Radford's D.O.
Mx 2133 take 0 -wCharles Kaley as "Herb Hobbs"
Mx 2134-B -wCharles Kaley as "Herb Hobbs" Vocalist "HM" on Sept. 21 session therefore probably also Charles Kaley.
Vocalist on Mxs 6863/4/5 is IK, not JM.
Mx 6863 takes 1&2, add Maxsa 1598; Or 753 as Bob Green's D.O.; Pur 11481; Bwy/Spt 1039.
Mx 6864 take 2, add Or 775 as Billy James' D.O.; and Bwy 1045, Pm 20488, Pur 11488 with vocalist as "John Dowe" on all 3 & Or 775 as "John Dowe & His O.
Mx 6865 takes 3&4, add Or 754 as Yankee Ten, Bwy 1037, Pur 11479, Maxsa 1593, NML 1167, 1179 both as Manhattan Musicians.
Add: Mx 2215- "He's The Last Word" Cam 1088 (Sam Lanin), Ro 379 (Troub.)
Mx 2216-G-H. "Clap Yo' Hands" -w Cam 1082 (as Sam Lanin & His Troubadours, Ro 323 (H) as Troubadours
Mx 2217- "A Bunch Of Happiness" Cam 1088 as Sam Lanin
Mx 2178 is take E, title "I'd Love To Call You Sweetheart" -w on Cam 1047, & Ro 290 as Henry Frisco O.
Add: Mx 2290-B "Here Or There, As Long As I'm With You" -w on Cam 1088 as Broadway Broadcasters
Mx 2291- "High High High Up In The Hills" Cam 1090 as SL
Mx 2292-B "You Went Away Too Far" -w Cam 1092 as SL
Mx 2293-C "Blue Skies" -v Ro 327 as Dixie Music Masters
Mx 6939 take 2, has a vocal, add Pur 11486 & Bwy 1044 both as John Dowe & His O. with -w"John Dowe", add also Or 777 as Billy James' D.O.
Mx 6940 takes 1 & 2, add Or 779 as Billy James' D.O., Pur 11491 & Bwy 1049 both as Ralph Sherman & His O., Jewel 5051 as Billy James' D.O.
Mx 6941 take 3
Mx 6978 take 3, add Or 81108 as Ernie Noble & His O., & Apex 26017
Add: Mx 2254-A "The Sphinx" on Cam 1076 & Ro 315 as Sam Lanin
Mx 2255-A "Take In The Sun, Hang Out The Moon" Ro 316 (Troubadours)
Mx 2256-A-B "Lonely Acres In The West" Cam 1076(B), Ro 316(A) Troub.
- P. 1046 To Mx 7005-2 add Pm 20493, Pur 11493, Bwy 1051 all as Harry's Melody Men & showing vocalist as "Al Russell"; Sil 2860 as Rialto D.O. with vocalist as "Irving Coombs".
Mx 7006 take 2, add Pur 11492 & Bwy 1050 both as The Badgers with vocalist as "Harry Woods".
Mx 7007 take 3, add Pur 11491 & Bwy 1049 both as Ralph Sherman & His O., & Or 841 as Billy James' D.O.
Mx 7037 takes 1&3, vocalist Billy Jones, add Jewel 5000 as Lou Connor's Collegians with vocalist as "Billy White"; Pm 20497, Pur 11497, Bwy 1055 all as The Badgers with vocalist as "Harry Woods"; Or 825 & Homestead 16432 both as Roy Collins' D.O.; EBW 4654.
- Add Mx 7042-2 "Nesting Time" -w"Earl Moore" Bwy 1059 as Newport Soc. O.
To Mx 7061-3 add Bwy 1059 as Newport Soc. O. with vocalist as "Earl Moore"
Or 849 as Bob Green's D.O., EBW 4677 as Pavilion Players.
Add Mx 7060-2 "Since You Went Away" Homestead 16432 as Roy Collins' D.O.
Mx E-2654 take 2 on at least some copies. No vocal this take though label shows vocal by AF.
Mx E-2657 take 2 is equivalent to Mx 7202- . Add Bwy 1073 as The Badgers
Or 905 as Al Lynch O., Apex 26037.
Mxs 80342/3 both -wIK
- P. 1047 To Mx 2312 add take D
To Mx 7109-2 add Or 850 as Bob Green's D.O.
To Mx 7112-3 add Or 849 as Boston (or Baltimore) Soc.O.
Add Mx 2354-A "Forgive Me" on Cam 1119; Ro 367 as Lynn Cowan
Mx 2356-A "My Regular Gal" on Ro 354 as The Troubadours
Mx 2357 was apparently made from a number of different stampers, some of which were probably dubbed. Some copies show takes in numbers only, some in letters only, and some with a combination of the two. All copies examined have corresponded to take A or B with the exception of Per 15126 which shows 2357-5. This is not take B, but could be take A, but copy I had to compare it with was so beat up I couldn't tell for sure. Timing was about a second and a half off, but this could be due to dubbing.
Feb. 23, 1927 includes Andy Sannella on steel guitar.
Mx 80476 take A, add Ar 24610 as Ariel D.O.
Mx 80477 take B
To Mx 107388 add PA 11452
- P. 1048 To Mx 7154-3 add Or 910 as Yankee Ten
Add Mx 2401-B "Far Away Bells" as Gene Morgan O. on Ro 369
To Mx 107455-A add PA 11452
To Mx 107456 add Apex 26035
Mx 107457 equivalent to Mx 7192-6. Add Bwy 1074 as Miami Bellboys, Maxsa 1625, Curry 308, Apex 26037, EBW 4671 as Diplomat Novelty O.
Last session on page also includes A. Sannella on steel guitar
"Nesting Time" is Mx 31097-2, has -wJohnny Marvin, add Bell 504
To "Far Away Bells" add Bell 506
To "So Blue" add Duo C-2 which shows "MO5116" & "112-1" on label
Add "Doll Dance" Bell 506
- P. 1049 Add Mx 2406- "What Do I Care What Somebody Said" Cam 1134 as Bwy Bdestr
Correct issue for Mx 2416-C is Ro 366
To Mx 2417-B add Vri 5094 as Spindler's Victorians
To Mx 7239/7240 add Pm 20523 & Bwy 1080 as Sam Lanin
To Mx 7244-6 add Bwy 1077 as Missouri Jazz Band, Maxsa 1630, and Kalliope K1147. EBW 4659 & 4749 are a different take with IK vocal.
Take 6 is no doubt a remake, probably by a different band, as it does not sound like Lanin, has hot cornet solos, & the others do not.
Mxs 2450/1 both have vocals
To Mx 2499-B add Vri 5092 as Memphis Music Makers
To Mx 7313-1 add Or 926 as Bob Green's D.O., Bwy 1085 as SL, and an edited version on 5" Mimosa P-205.
To Mx 7314-2 add Bwy 1085 as SL, Or 934 as Yankee Ten
To Mx 7315-3 add Or 929 as Bob Green's D.O., Bwy 1084 as SL. At least some, if not all, copies of Imp 1862 are correctly labelled.
- P. 1050 Mx 2518-A has a vocal
To Mx 7365-2 add Or 955 & Je 5069 both as Yankee Ten O., Bwy 1092 as Broadway Revelers. The vocalist is IK, pseudonymed "Bob McFarland" on Bwy.
To Mx 7367-2 add Or 959 as Yankee Ten O., Bwy 1088 as Harry's Melody Men with vocalist as "Al Russell" (IK?)
Add Mx 2537- "Sorella" Cam 1196 as The Arcadians
Mx 2538- "Loca"
To "Somebody And Me" add PA 11484
Mx 2565-0 has vocal by Scrappy Lambert
Mx 2558-G -wScrappy Lambert
To Mx 2569 add take C (on Ro 435)
- P. 1051 To Mx 7453-2 add Bwy 1098 as The Playboys, Or 991 as Yankee Ten, & Sil 21515.
To Mx 7454-3 add Bwy 1097 as Earl Randolph's O., Or 982 as Yankee Ten, & Sil 21515.
To Mx 7455 add Bwy 1097 as Earl Randolph's O.
August 17, 1927 session includes xylophone.
Mx 81239 take 0
To Mx 81240 add take B on Par R-3414
Mx 81256 take B
To Mx 7480-2 add Ban 6070
Mx 7481 includes xylophone, add Or 1021 as Tn. Happy Boys, Bwy 1103 as Sheridan Entertainers.
To Mx 7482-2 add Bwy 1101 as Sheridan Entertainers with Scrappy Lambert as "Roy Russell".
Mx 2591 take B
Correct issue for Mx 2609-A is Ro 456
- P. 1052 To Mx 7519 add Or 1036 as Yankee Ten O.
To Mx 7520-2 add Bwy 1109 as The Badgers. Some copies of this use. Mx 20091 instead (See P. 82, and additions to P. 1268)
To Mx 7521 add Je 5121 and take 1 on Or 1033 both as Yankee Ten O.
Add Mx 2623-B "Jack In The Box" on Cam 1284, Ro 518
Mx 7557 take 2, -wScrappy Lambert; add Bwy 1117 as Newport Soc. O., and Jewel 5129 as Yankee Ten O. S. Lambert as "Harold Lang" on Bwy.
Mx 7558 take 1, -wScrappy Lambert; add Bwy 1117 as Newport Soc. O. with S. Lambert as "Harold Lang", Or 1064, Apex 8700, Dom 21364, Starr 10310.
Mx 7559 take 2, add Bwy 1118 as The Badgers, Je 5126, PA 11551
- P. 1053 To Mx 2654-A add Jewel 5210 as Lou Connor & His Collegiates
Mxs 81565/6 both -wIK
Mx 2675-B -wSL
Mxs 81792 & 81794 both -w2
- P. 1054 Mx 2701 take D, -wSL
Mx 2702 take 0
To Mx 7637-1 add Or 1076 as Yankee Ten O.
Mxs 81888/9 both 0, add Par E-6000 to both
Mxs 81888/9/90 all vocals Seger Ellis
"Eileen" is Mx 2731-B
Mx 2713 take A
To Mx 7648-2 add Jewel 5210 as Lou Connor & His Collegiates & Or 1105
To Mx 7650 add Or 1093 as Lou Connor & His Collegiates

(to be continued)

DIGGIN' THE GROOVES **JOE DAVENPORT**

If you've never heard Rolf Liebermann's Concerto for Jazz Band and Symphony Orch, you'll be in for a treat listening to this contemporary work as performed by Fritz Reiner and the Chicago Symphony Orch. on RCA AGL1-3882, and to add a little icing on the cake the flip side features that great Sauter-Finegan Orch. doing several of their famous instrumentals.

For some reason I have neglected to bring y'all news of the release some time ago of two items in RCA's Bluebird series, AXM2-5571 and AXM2-5574, both in the "complete" series featuring Glenn Miller. These are Vols. 8 & 9 in the series.

Due in any day now from RCA from their June release are two more Bluebirds. AXM2-5577 is "The Complete Charlie Barnet, Vol. II-1939", and AXM2-5578, "The Complete Tommy Dorsey, Vol. VI-1937-38". If any of the artists being featured in this "complete" series are your favorites you have a marvellous opportunity to really add to your collection.

Also on the June release from RCA are two very interesting items called "Broadway Opening Nights". The first on ARL1-4049 is Vol. 1, the 60's and features a plethora of big hits from shows that were on Broadway in that era. My favorite is "Hey Look Me Over" with Lucille Ball and Paula Stewart from "Wildcat". - - And then on ARL1-4050 we find Vol. 2, the 70's, and while some of these (and the other) are originals, many are revivals of shows that had been big hits in earlier years. An example is "Shall We Dance" with Yul Brynner and Constance Towers, which of course was not Yul's first appearance as the King of Siam; and then you'll find the original "The Joint Is Jumpin'" from "Ain't Misbehavin'", the Fats Waller musical that has been such a recent hit.

While we're dealing in futures I might as well bring you the announcement of RCA's July release as well, although I don't expect it for several days yet. On CPL2-4098 we find the Duke Ellington band in "Sophisticated Ellington", which ties in nicely with their release on CBL2-4053 of the new, hit Broadway show, "Sophisticated Ladies" featuring the music of Duke, with Mercer Ellington, Duke's son, as musical director. It's just simply super! - - Also on the July release on APL1-4095 is an item called "Flight of the Condor featuring Larry Elgart, always one of the better of the Post-War bands.

It's been a while since I've received anything from Jazz Archives (P.O. Box 194, Plainview, N.Y. 11803) and the three recent releases made the waiting worth while. Firstly, on JA-30 we find "Little David Play Your Harp" featuring Muggsy Spanier Orch. live from the Arcadia Ballroom in 1941 and MS is blowin' up a storm! Then, on JA-46 & JA-47 are Vols. 1 & 2 of "Red Allen and the Blues Singers, in which you'll hear this great jazz trumpet star in groups accompanying such legendary blues singers as Blue Lu Barker, Johnny Temple, Helen Proctor, Rosetta Howard, and many others. Just some fine, mellow stuff from the 1938-1940 period.

From Golden Era (West Coast Audio Visual Corp., Box 126, Reseda, Ca 91335) and on Golden Era LP-15072 there is a new Kay Kyser called "Great Day, and it's obvious that this is one of the latter KK efforts. Featured vocally are The Town Criers, Julie Conway, and one by MrsKK, Georgia Carroll. - - Also from West Coast Audio Visual is Vantage LP-504, featuring the 1959 and 1966 blowin' of "Don Vias in Europe", and I think you'll find this to be some remarkable jazz.

Just in case you have thought the big band days were gone, you should give a listen to Metronome M-1010 (Metronome Records, 6434 Silverfield Dr., Las Vegas, Nevada 89103) called Dan Terry Big Big Band, and using two "Bigs" in the title was no idle boast. This is a wonderful BIG band, and it's produced by Dan Terry himself. All instrumentals and great listening.

It's been some time since Monmouth-Evergreen (1697 Broadway, New York, N.Y. 10019) has released any reissue material, but some of the more contemporary things they have released have been interesting. Take MES77092 for example. It's called

"Where Did the Magic Go", which is the title of a Buddy Weed/P.J. Erickson tune that is the lead tune on Side A. It features Peter Dean, who really throws himself into the lyrics and beat of the many standards and originals featured in this LP.

From Progressive Records (P.O. Box 500, Tifton, Ga 31794) on Progressive 7036 comes Don Friedman and "Hot Knepper and Pepper". It's fine instrumental jazz, featuring Don, Pepper Adams, Jimmy Knepper, George Mraz and Billy Hart.

On H & D Records (P.O. Box 34, Teaneck, N.J. 07666) H & D 629 is an item called "Ted Harris Presents Five Giants of Jazz", another contemporary exploration into the finer elements of jazz. The group is made up of Bill Lee, Vernel Fournier, Richard Williams, Charles Williams, Tommy Flannagan and Ted Harris himself. One gets the feeling listening to this LP that not only do these fellows know what they're doing, they enjoy doing it!

Wally Heider, producer for Hindsight Records, was a visitor at my house recently, and we had a great gab session about music and artists. Wally is hard at work on what we hope will be 15 new Hindsight releases due out in the fall, and of course I'll be bringing you all of that news just as soon as it's official. I do know from talking to Wally that the items he's working on will make the Hindsight catalog even more impressive. While you wait for further announcements on this release I'd suggest you write to Hindsight (P.O. Box 7114-C, Burbank, Ca 91510) for their catalog; there's something in this catalog for everyone. By the way, Wally told me that the Tiny Hill in their last release turned out to be a big seller!

Four new items from Joyce Music (Box 1707, Zephyrhills, Fla 33599) arrived in late July, and this company continues to offer some fine things for collectors.

We lead off with two in the "One Night Stand" series featuring Stan Kenton. Joyce 1087 is Stan's "Concert In Miniature No. 9 & 10", while Joyce 1090 is the "Concert In Miniature No. 11 & 12", both from 1952, and featuring the Kenton sound at its best.

Joyce 1091 also is in the "One Night Stand" series, but this time the year is 1938, and features that great Larry Clinton band, with Bea Wain and Dick Todd(!) on vocals. Certainly one of the better bands of the Big Band Era.

Joyce has another series called "The Big Bands Greatest Vocalists" and the next two are from that series. Joyce 6003 spotlights the super talents of Bea Wain (also heard on 1091 above) with the Larry Clinton band from the 1937-38 period. The other one in this series just received is Joyce 6006 and this time the singer is the late Dick Haymes with Harry James & His Band from the 1940-41 era, and one I think is a classic!

Of all places our next two reissue LP's come from Italy (write to L'Orsa Maggiore S.R.L., Via Rovigno n. 11, 20132, Milano, Italy). These also arrived in late July, and on Jazz Supreme JS 701 we find "Live at the Hollywood Palladium 1951, Vol. 1" featuring Woody Herman, and it's a gas! Lots of Woody vocals and splendid instrumentals. In this band at this time were such big jazz names as: Don Fagerquist, Shorty Rogers, Urbie Green among others, and for good measure some vocals by Dolly Houston. - - And then on Manhattan Jazz Records, Man 504, is an item called "This is Jazz, Vol. 2 originally recorded in 1947 in New York on a special radio program of the same name with an impressive line-up, including Wild Bill Davison, Albert Nicholas, James P. Johnson, Pops Foster, Baby Dodds, and guests Mama Alberta Price and Leadbelly.. Quite an item!

I do believe that is going to be about it for this time here in my little corner of RR. Comments and inquiries should be sent to me at 221 Prune Tree Dr., Healdsburg, Ca 95448, and if wish a reply a S.A.S.E. would be appreciated. And, if you'd like info on my custom taping service you may write to me at the address given.

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News ★ Blues

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